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Winton J. Baltzell

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THE ETUDE

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OLD MELODIES.

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The Etude

VOL. XVIII. PHILADELPHIA, PA., AUGUST, 1900. NO. 8.

THE ETUDE.

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THOSE learned in educational matters willingly admit that there is a value in music by reason of its beneficial effects upon the emotional side of our nature. It can supply a want that is now felt in every curriculum that ignores the need of emotional culture. It undoubtedly has social worth. As a study, its mental discipline cannot be overlooked.

But have they thought of the value of the mechanical side of piano-study? Have they anything in their materia medica that calls for such nice accuracy in sense-perceptions and nerve-response? True, they have certain special acts which demand an exact precision for a moment or two, but for a continuous series and a quick succession of such perceptions and nerve-reactions piano-study deserves a high rank.

Every teacher has the opportunity of testing its worth. There are always some pupils who are slow in making connections between the printed page and the end of the finger at the piano. It takes them too long to transfer what they see into what they hear. But a steady habit of practice at the piano in such a case will do more to bring about a quicker "contact" and attack than any other combination of the common-school studies.

This is no idle claim, because many a pupil will work up to such demands at the piano, but still remain comparatively dull and slow in the school studies.

• • •

THE musician is now wrestling with the summer problem: how to spread eight months' butter on a twelvemonth loaf. Business men often say of the music teacher: "Lucky fellow! nothing to do during the warm weather but to enjoy himself." Nothing to do, yes; but as for enjoyment—well, that depends. Nothing to do means nothing coming in. The ant, the bee, are worthy exemplars for the teacher, only the situation is reversed; the insects labor in summer to provide for the winter, the teacher must labor in winter to provide for the summer; but both are subject to the same inexorable law, viz.: that if a man will not work, neither shall he eat.

The summer class solves the problem for the few who are sure of a clientele. They hie to the sea or the mountains and there devote part of their time to teaching, at the same time enjoying change of air and scene. Others still more favored by fortune are able to drop their work before the summer solstice, while the autumnal equinox finds them still unfretted by professional cares. The rank and file, however, must calculate their summer outings more closely; the butter must be spread thin. But luckily this need not interfere with real enjoyment. A few weeks by sea, by inland lake, or in camp, often give more true rest and enjoyment than as many months of arduous journeying in Europe at but a fraction of the expense. Such an outing is practically within the reach of everyone, and no one should be deterred from it by a notion of false economy. Antæus-like, we all need the revivifying touch of Mother Earth, and at no time more than when, in our ofttimes tropical American summer, mind and body are at their lowest ebb.

• • •

THE action of President Harper of the Chicago University in disbanding the college musical clubs on the ground that they cause the students to neglect their studies has caused much comment. It is to be hoped that other prominent educators will not agree with him. Certainly college musical clubs are just as healthy, ennobling, elevating, and necessary adjuncts to college-life as art organizations or other refining influences in life. Indeed, no one will dispute the fact that college glee-clubs are more time honored than that great game of brain, muscle, and headwork yclept football.

A knowledge of music is essential to a liberal education. Even if one is not musically inclined it is well for him to acquire some knowledge of the art, and for a person to become proficient on any instrument from the humble mouth-organ up requires patience and application, both synonyms for study. Nor can music be ruled out on the ground that it is immoral or frivolous.

Has the head of a college simply because he may happen to have "no music in his soul" the right to proclaim that those musically inclined under him must stamp the trait out? If so, colleges would soon fall below the commonplace, and the turbulent and unruly element would prevail. Like the effect of music in war in kindling patriotism, one cannot overestimate the good done by mandolin- and glee- clubs in fostering the college spirit of fraternalism. What man's heart, even in old age, does not leap as he hears the strains of some familiar college song and is taken in fancy back to the days on the campus of his *Alma Mater*, when, in company with his fellow-students, he sang, even if kindly fate did not give him a musical voice, the words dear to every man's heart?

More and more the cut and dried systems of education are giving way to the cultivation of beauty, and this is the result of a demand, a thirst, on the part of the multitude for something as essential as bread for life. It is the need of something elevating. Music is not alone beautiful, but practical, and we would have a sorry lot of colleges if the presidents should all follow the example of President Harper. Bad music is to be condemned anywhere, but the craving for good music in addition to the hard dry facts of college curriculum is legitimate.

• • •

WHEN a musician of experience looks back to his student-days he generally recognizes that he spent many a weary hour on some subject or work which did not return him adequate results. In fact, one piece of advice which the older men should oftener give to the young student is: avoid spending time in collecting information upon musical subjects not directly germane to the character of the study you are engaged in. Whatever work your teacher has given you should be held paramount, and that work, rely upon it, if your teacher is a competent one, will prove practical and profitable in the outcome. There are branches of music study that appeal to a developing esthetic sense, so strongly, in fact, that the student may feel that his technic is made finer by reason of his increasing power of esthetic appreciation. Still, there is danger in carrying the matter too far. It is as easy, if not easier, to develop artistic capacity after a fine technical foundation has been laid than to try to develop both, and the results in the first case are far more satisfactory.

• • •

CORRESPONDENTS frequently write to editors and inquire what is the greatest of musical instruments. The usual answer is to say that the violin is the "king of musical instruments"; others cite the wonderful effects of tone-contrasts and magnificent volume of the pipe organ, and would award the palm to it. When we come to consider the piano we feel that it is difficult to refuse to give the award to this instrument. There is not a violinist who is not a better player if he is able also to play the piano. His instrument is one of melody simply, and he must strengthen his harmonic appreciation by *ensemble* playing or by the piano. The singer cannot get on without it, and the one who is not able to play his own accompaniments, except in very difficult pieces, is not well equipped. A great majority of composers use the piano; in fact, it has been called the "composer's instrument, *par excellence*." And, when the question resolves upon the utilitarian side, we can say: what other instrument is so widely used and in so many households? Everyone who loves music and can learn to play should devote some time to piano-study, even though singing or violin-playing be personally more pleasurable.

• • •

SUCCESS! How we all long for it! How we all plan for it! How we all are inclined to complain if we fall short of it! Those who fail are often inclined to attribute their lack of success as due to the non-possession of some quality, or some particular genius which others who are successful possess in abundance.

it is another illustration of the poor workman blaming his tools.

Success is generally due to holding on to some line of work or study, and holding on with a firm, unyielding grip. Failure is the very opposite. Success that is enduring is not likely to come at a moment's notice, as the result of a tremendous spasmodic effort, the outgrowth of a suddenly-conceived line of action.

The Chinese have a proverb: "With time and patience the mulberry-leaf becomes satin." And what an humble, lowly, and insignificant worker is the little silk-worm that forms the medium for the transformation! Not one of us need feel that he is not in line for success if only he is willing to pay the price that others pay.

* * *

In every great city where music is performed there is a band of gifted and industrious men or women who get their livelihood, and serve the cause of art, by contributing comments upon concert-performances to the columns of the local journals. To be anything like a capable judge of the thousand and one details which come out in a varied concert, or a performance of some elaborate work, the critic must be possessed of so vast an amount of special knowledge that only years of toil suffice for its acquisition. Again, the critic must have a good degree of general and collateral knowledge wherewith to illustrate and to enliven his literary paraphrases upon tone-art. And yet, again, the critic must be a practical writer, a skilled literary workman, who can utter the burden of his prophetic message with elegance, force, and conviction.

The critics are often treated with a mixture of adulation and vituperation, the contemplation of which does not raise one's estimate of human nature; but in every center of art-activity, such as the five or six really musical cities of the United States, and all the capitals in Europe, the small, yet devoted, band of the critics has to be reckoned with by all concerned in musical life. It is often said that their utterances differ so widely that one does not know what to follow and what to reject, but this difference is the very sign of life and sincerity. All men who think and live arrive at conclusions which diverge. Just think of religion. Yet do men cease to discuss and struggle in the cause of religion?

It would be well for all teachers located in cities of the third magnitude, and from that on to the hamlet, to take some metropolitan paper, and follow its reviews of current events. In this way a vast amount of incidental information may be acquired, and, what is better, thought will be stimulated and directed. The present writer, while he yet lived in a small city of ten thousand inhabitants, followed precisely the plan here recommended, and, although it gave him many an hour of envious discontent, it did much toward stimulating his ambition and keeping the fire from smoldering in the sodden, discouraging, indifference-freighted atmosphere which he was compelled for the time to breathe.

Yes, let us adopt the excellent advice of Schumann, who told pianists to use every opportunity to play accompaniments for singers, but not to believe everything which they said. So, let us say, eagerly embrace every opportunity to follow musical discussions, but do not swallow unquestioningly the remarks of any critic, not even of the best.

* * *

That oft-written and appalling modern word "temperament" is, like everything new, in danger of being decidedly overworked. Since the foundation of the world men have observed the existence in certain individuals of a strange power of persuasion, of winning, of fascination, and many names have been given to it, according to the enlightenment or the ignorance of the people among whom the observations have been made.

In the fifteenth century, to carry on the most innocent or simple of experiments as to the nature of metals and their behavior under the effect of heat made a man to be regarded as in league with Satan, and, while we have outgrown that superstition, notions of the same essential character, though doubtless more refined in expression, have gained currency.

Now, the musical critics are treating us to a constant weak solution of philosophy and water, under that mysterious and vaunted title "temperament."

Every teacher of reasonably wide experience has had some girl or boy who is like an uncorked champagne-bottle, with the eager, excited, irrepressible glow and buoyancy of emotion, and, at the other extreme, the quiet, unvaried, even impassive pupil, who seems to feel little or no shock if treated to the most magnetic music of Schumann, Liszt, or Chopin. It would be an error to say that the first of these may count upon a musical future as an accomplished fact, and that the other had better despair, for mere gush, mere bubbling effervescence, the disposition to boil at a low temperature, is not an infallible sign of genius. If mixed with brains, as were the paints of the painter Fuseli, and then dissolved in ten parts of the essential oil of intense labor, either may come to great things; yet, other things being equal,—observe, equal,—the warm-blooded individual has the better chance of reaching the enviable estate of the acknowledged artist.

* * *

The place of the plodder in art is not a despicable one. He who feels the stirring of joy and pathos when music floats through him, either as made by others or by himself, even though the stirring be but vague and dumb, dim as a gray cloud, vague as the presage of spring in the moist air of April, need not despise himself, no, not though he should even aspire to do somewhat in music. Occasionally you find a bitter or acid article condemning the piano as a universal nuisance, or the universal study of music as a foolish fad, but do not trouble yourself thereat. Such articles, particularly if their tone is not gentle and friendly, but biting and cynical, have usually been written by men of overtowering ambition who have themselves been baffled in their attempts to scale the heights of Parnassus. It is easy to read between the lines the unconscious confession that the labor for music was at least two-thirds of it, the worship of self, the efflorescence of vanity.

* * *

In all the thousands of years in human history there has been one Beethoven, only one; one Bach, only one; one Wagner, only one. Of great performers and interpreters there have been many more in proportion, but if you leave out of the account the less-gifted, but earnest, workers, in a hundred minor stations and humbler degrees, there would be no art of music. There are rare plants of the curious orchid variety for which plant-fanciers have paid a thousand dollars. Now grass, clover, and wheat are not so rare, not so costly; but could we have a world without them? No, little musician, moderate player, obscure composer,—cheer up, be glad. In the grass-blade, in the clover-top, in the wheat-ear, also, is the mystic sap and spirit of life. They, too, were made by God; they, too, are the inheritors of the sun.

"PIANO-HANDS."

BY H. L. TEETZEL.

Many people seem to think that a certain type of hand belongs to the professional pianist, whereas, as a matter of fact, among twenty pianists you will probably find twenty different types of hands—long, short, thick, thin, fat, etc. All these different kinds of hands will, however, be found to be able to do the work required of them—they will be flexible as cloth and strong as steel—finely developed muscular machines, working with lightning swiftness and few slips, seeming almost to possess a mind and intelligence of their own.

There is no general average type of hands, for piano playing does not develop any special type, further than to turn out beautifully developed hands.

After a hand has attained its growth, piano practice first of all brings out and develops all the muscles, causing an increase in size to a certain point, when the growth ceases and the further steady development results, not in large size, but better *quality* of the muscles. In this respect, muscular improvement seems to be practically limitless.

Excessive use of the muscles will result in injury to them; that is, lameness, permanent stiffness, a diseased condition of the cartilages and ligaments of the joints, and often a kind of consumption that shows itself in a wasted, claw-like appearance of the hand.

Properly used, the hand can develop almost infinitely, but if it be abused, speedy injury and retrogression ensue.

QUESTIONS AND ANSWERS

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, *or the questions will receive no attention. In no case will the writer's name be printed to the questions in* THE ETUDE. *Questions that have no general interest will not receive attention.]*

M. G. L.—Gavotte is pronounced with a hard *g*, short *a*, and the remainder of the word in one syllable, —as if spelled *ga-vot'*, with accent on last syllable. Suite is a French word, and is pronounced like the English word *sweet*. The word Recitative has the main accent on the last syllable, a slight one on the first. Dvorak is pronounced as if spelled *Dvor'chak*, accent on first syllable, the *ch* as in the word *azure*. Massenet is pronounced as if spelled *Mahs-se-nay'*; no strong accent in French words. Mascagni is pronounced *Mahs-kan'-yi*, accent on second syllable.

L. B.—Piano-tuning can be taken up as a regular study in the New England Conservatory of Music, Boston, Mass. It can also be learned by serving an apprenticeship in a piano-factory, although there are not many openings for the tyro in this direction.

H. J. S.—Gounod is pronounced *Goo-noh*. no special accent on either syllable; Haydn, *Hy'-din*, the last two sounds being made by one motion of the tongue (both being linguals), accent on first syllable; Saint-Saëns, *San-Sahns*, first vowel short, no special accent; Moszkowski, *Mos-koff'-ski*, accent on second syllable; Tschaikowsky, *Chi-koff'-sky*, accent on second syllable; Berlioz, *Bare-li-ohz*, no special accent; Verdi, *Vare-di*, short *i*, accent on first syllable.

A. E. S.—I. The phrase "movable do" refers to sight-singing primarily, and means that "do" is found on the tonic of every key; it may be changed several times in a composition if extended modulation takes place. "Immovable do," oftener called "fixed do," has reference to the custom of calling C *do*, D *re*, E *mi*, etc., no matter what be the key. The "movable do" principle is used in all popular sight-singing methods.

2. The practice in playing embellishments varies greatly. A good authority on the subject is the work on "Embellishments," by Lonis Arthur Russell, which can be had from the publisher of THE ETUDE.

A. W. S.—Kamennoi Ostrow is the name of a popular Russian watering-place which Rubinstein often visited. There is a set of pieces under this title, which are supposed to represent various phases of life at the resort. The piece commonly known by the name Kamennoi Ostrow is supposed to be a portrait, in music, of a German lady whom Rubinstein met there.

M. M. S.—For a pupil who is careless about observing the signature of a piece in which she plays we should say that there must be an imperfect knowledge of the scales, so that the pupil is not sure whether the C or C-sharp key is to be struck, for example. Give close and careful drill on the scales, particularly in writing them, as follows: Ask the pupil to write the signatures of the various keys; ask the pupil to write scales corresponding to any key you may ask; write down a signature and then have the pupil write a scale corresponding to that signature. Writing exercises form an invaluable aid in fixing troublesome points in the mind.

Musical Items

In the past quarter of a century our export trade in musical instruments has increased nearly 75 per cent.

During his recent tour of the United States Mr. Clarence Eddy played in one hundred and one organ concerts.

An Australian mining camp and a lone volcanic island in the South Seas will be the scenes for Sullivan's new opera.

Announcement is made that Miss Leonora Jackson, the violinist, will make a concert-tour of the United States this coming season.

The management of the Pan-American Exposition in Buffalo, next year, are laying comprehensive plans for music as a feature of the exposition.

Mr. Franz Kaltenborn, director of Kaltenhorn's Orchestra, New York City, invites American composers to submit orchestral scores to him.

Another musical landmark in New York is to go. Chickering Hall has been abandoned, and is to be torn down to make room for an office building.

Sousa's "American Band," as the Parisians term it, has made a "hit" in that city. Two-steps and ragtime have tickled the sated musical palates of the French.

Some interesting and valuable manuscripts of Heinrich Schütz (1583-1672), the forerunner of J. S. Bach, were recently discovered in the local library at Carsel, Germany.

The Cologne Conservatory of Music celebrated its fiftieth anniversary some short time ago. During this time it has had but two directors, Ferdinand Hiller and Franz Wullner.

Paderewski is to edit a "Library of Music" for the Century Company. It will consist of twenty volumes of music and text, including articles upon the great composers.

In a recent exhibition a chorus of school-children, assisted by male teachers in the tenor and bass parts, rendered Händel's oratorio "Judas Maccabæus," by no means an easy work.

Some of the leading piano-makers are employing artists to design cases for fine instruments. Decorations in the style of the old harpsichords are being studied and reproduced.

A vender of old and very cheap violins in an English country-town heard that the best instruments were by Stradivarius. He called attention to his stock by labeling them: "Strads various."

The ducal parliament of Brunswick, in Germany, has voted $400,000 to construct a new court theater. Some day we may have municipal, State, and government aid for art in the United States.

The latest "arrival" in concerts abroad is a young Bohemian violinist by the name of Jan Knbelik. London has given him an enthusiastic reception, and on the Continent he also won great applause.

Calvé's decision to leave the operatic stage is said to be based on her belief that she "was never meant to be a singer," because she lacks "the cardinal requisite in a singer's art: the sentiment of rhythm."

According to a recent interview, Sousa did not make a financial success with his earlier compositions. "Washington Post March" and the "High School Cadet March" he sold to a publisher for $35 each.

An American publisher offered a prize of $125 for an anthem and received less than two hundred manuscripts. A Berlin paper recently offered a modest prize for a song and received about six hundred replies.

It is said that 15,000 people are engaged in making the cheap violins that come from Markneukirchen, Saxony. Everyone, from the child to the aged grandparent, is constantly at work on some part of a violin.

The Professorship of Music in the University of Edinburgh, Scotland, was founded by a flute-playing amateur, who endowed it with $250,000. The present professor is Frederick Niecks, the biographer of Chopin.

A sale of old Italian violins was recently held in London. Stradivarius instruments brought from $400 to $4000. In Stradivarius's time one of his instruments could not be sold in London for $20, the price being considered too high.

Cramer, composer of the well-known studies which bear his name, wrote more sonatas than Mozart and Beethoven combined, operas, oratorios, and many other smaller compositions, and yet he is known to-day by practically one work only.

An Alabama paper says that, owing to the high price of ebony, manufacturers are searching for a substitute, and that the dogwood of Alabama has been selected. When oiled, colored, and polished it presents a handsome appearance.

At a medical congress in Berlin, a short time since, it was recommended that piano-makers construct pianos with a smaller keyboard so that children and people with small hands might be able to play without so hard stretching of the finger-joints.

The St. Louis Odeon has been remodeled, and is now one of the most complete concert-halls in the United States. The stage will accomodate a chorus of 1000 and an orchestra of 70. In addition to this, a large three-manual organ is available.

A violin expert who travels through Europe in search of valuable old instruments, says that the number of genuine violins available for the market is rapidly growing less. He considers himself fortunate if he can find one gem in a hundred that he may examine.

The Worcester, Mass., Music Festival is announced fo. September 24th-28th. A fine array of soloists have been engaged. The choral works to be given are "The Beatitudes" by Cæsar Franck, Brahms's "German Requiem," Verdi's "Te Denm," and Sullivan's "Golden Legend."

When the new music season opens this fall the Boston Symphony Orchestra will give their concerts in the new hall at Massachusetts and Huntington Avenues. How strange it will seem to those who have attended the concerts for so many seasons in old Music Hall!

Rumor has it that the Händel and Haydn Society will be obliged to select another director for this season in place of Mr. Reinhold Hermann. It is to be hoped that the officers of the club can find a Boston man competent for the place and not feel it necessary to look to New York.

Puccini's new opera, the libretto of which is founded npon Sardou's great drama "La Tosca," has made a strong impression on those who have heard it. It is Wagnerian in character, making use of the *leit-motif* principle, and has no overture. The composer is now at work on a comic opera based on Daudet's "Tartarin."

A judicial decision in Belgium recently compelled the return of ticket-money to a purchaser who objected because the opera announced was changed. In this country an extra price is often charged for some noted singer in a favorite opera, and there is no redress, no matter how disappointing change of singers and opera may be.

A trade paper says that, when an effective solder is discovered, aluminnm may be the metal most extensively used to make high-class wind instruments. It is lighter than the metals now used, is bright and showy, will not deposit verdigris, and is not easily affected by changes in temperature; consequently it stays better in tune.

The Manuscript Music Society, of New York City, has been reorganized under the old title. Mr. Frank Damrosch is the new president. The Board of Directors includes a number of prominent composers. Membership is open to all American musicians. The secretary is Mr. Lucien G. Chaffin, 26 East Twenty-third Street, New York City.

An international music exhibition is in progress in the Crystal Palace, London. There are four groups: (1) musical instruments and appliances constructed or in use during the last hundred years; (2) music engraving and type-printing; (3) loan collection of instruments and pictures; (4) modern oil and water-color paintings of musical subjects. Historical concerts are also being given.

It is reported that a Viennese gentleman, engaged in rebuilding his residence, found in an old loft a fine collection of old musical instruments—violins, violas, 'cellos, and basses—by famous old Italian makers, including Guarnerius and Amati. The great-grandfather of the present owner of the house had kept a band of musicians according to the custom of the period, and the instruments were purchased for their use.

The national anthem of the Boers was written by a woman, Felicie Van Rees, who was a native of Holland. In her younger days she wrote several operettas which were performed by a choral society numbering among its members Burgers, who afterward rose to prominence in the Boer republic. He asked Mme. Van Rees, in 1875, to write a national anthem for his people. In a few hours she handed him the text and music of the hymn which the Boers sing before all the battles.

Here is another chance for American composers. Through the liberality of Mr. Eben D. Jordan, the New England Conservatory of Music, Boston, Mass., has been enabled to offer two prizes for musical compositions. The first prize is $600 for a work for chorus with solo and orchestra, either sacred or secular. The second prize is $400 for a work in symphonic form for orchestra. The competition is open to all American citizens. The competition will close April 1, 1901. The New England Conservatory of Music will furnish all information.

Mr. Charles R. Adams, of Boston, Mass., a famous tenor and popular teacher of singing, died suddenly July 4th. Mr. Adams was born in 1834, and first studied in Boston, later going abroad to win success as a tenor, not only in Italian opera, but also in Wagner's operas. In 1877 he returned to the United States and sang in opera and oratorio in all the principal cities. For the past twenty years Mr. Adams was settled in Boston as a teacher of singing. A number of his pupils have won distinction in music. His loss is a heavy one to music in Boston.

Concerts of classical music, given at night in public school buildings, are being advocated in some of the large cities. This is a move in the right direction. During the summer free open air concerts are numerous, but in the winter the cheap, trashy vaudeville entertainment is about the best the poorer people are able to attend. Free concerts for the working classes proved a success in a number of the large German cities. A report says: "In those hours in which Beethoven and Händel speaks to him there comes to the laboring-man the idea that there is a force which cannot be estimated in wages, and of labor not to be paid for by the hour."

The largest sum for the briefest service recently received by the most liberally paid of all professionals, the *prima donna*, was given Madam Nordica on the occasion of her appearance in a concert at the Metropolitan Opera House, New York, says the *Saturday Evening Post*. For two songs which required five minutes each to sing she received $1000, or at the rate of $100 a minute. For her first concert engagement, Madam Nordica, then a girl of sixteen, received $10. Now, in the zenith of her powers, the largest sum received by Madam Nordica for a single concert was $1700. This latest achievement of $1000 for ten minutes eclipses even that.

Violin Department.

Conducted by
GEORGE LEHMANN.

THE CREMONESE MASTERS AND THEIR ART. I.

Several months ago an old friend lured me into a discussion of the merits of Cremona violins. Knowing how incredulously the majority of people regard even historical facts on this subject, I dwelt with some enthusiasm on the beauties of purfling, scrolls, and varnish, but cautiously evaded the question of a Cremona's commercial worth. My friend, however, was bent on obtaining a disinterested expression of opinion; and soon I found every avenue of escape effectually blocked. When I had told him what extravagant sums are now demanded, and paid, for the old Italian instruments, he impatiently exclaimed: "A fiddle is a fiddle; and it seems to me if it has four strings, a finger-board, a sound-post, and a bass bar, it is pretty much the same thing whether it was made in Italy one hundred and fifty years ago, or whether Mr. Jones glued the lumber together and coated it with nice, red varnish!"

Now, this gentleman was a shrewd businessman, more than ordinarily intelligent; but, in common with thousands of intelligent people, he seriously believed that "the lost art of Cremona" was nothing more than a high-sounding, meaningless phrase—something mythical, perhaps, which only imaginative musicians would accept unquestionably.

Year in, year out, the old Cremonese masters labored patiently to perfect their art. The physical and tonal beauties of the instruments they have bequeathed to us are happily no illusions—no puerile imaginings. In this age of scientific achievement it may seem a wild distortion of fact to say that we are still groping in the dark for the solution of a problem seemingly so simple. Nevertheless, a mass of unassailable evidence, collected through all the decades of this century, unerringly reveals how great a loss the art-world has sustained. Artists and men of science have vainly sought old documents which might reveal the circumstances, system or accident, that enabled men of a past century so greatly to bewilder a more enlightened age. The Cremonese Sphinx refuses, however, to divulge its peculiar secret. Every portion of its lifeless anatomy has been thoroughly examined—every square inch of wood has been measured and tested with scientific nicety. Little wonder that today the man of science is disheartened. The very varnish that meets his eye contains ingredients which no chemist is able to discover.

It must not, therefore, be presumed that the study of Cremonese art has been desultory or superficial. Investigation has thus far been tenacious and profound. Fiddle-makers have been aided by scientific knowledge and a great variety of data; and, though zealously adhering to discovered principles of violin construction, their achievements do not justify the hope of ultimate success. The fruit of a hundred years of intelligent experiment is a long procession of failures no less dismal than astounding; and these hundred years have convincingly demonstrated the fact that age alone will not provide what the scientist long has sought in vain.

Innumerable theories, however, are the reward of past endeavor. It has been hotly contested (and still continues to be, for that matter) that, since everything possible has been accomplished in the direction of imitating the physical form and workmanship of the old fiddles, down to the minutest details of measurement of all their various parts, the secret must necessarily be confined to the varnish, which, alas! no human chemist can hope successfully to analyze. Another theory—one which has enjoyed wide popularity—is: that we are unable to procure wood of the peculiar quality and character utilized in Cremona; that, for some inexplicable reason, this wood disappeared from Italy at that period when great fiddles ceased to be made; and that it was not obtainable in other districts or in any other country. These are mere theories, however, and should be accepted for what they seem worth. But the sad and unassailable fact remains, that the time-honored creations of the Cremonese masters have never been equaled by the fiddle-makers of succeeding generations. Lupot and Vuillaume, two exceptionally gifted Frenchmen, seem to have inherited some traditions of the Cremonese masters' art; but the closest scrutiny of their instruments have revealed to us nothing of importance.

M. Savart, the eminent French philosopher, and an accepted authority on the principles of violin-construction and the science of acoustics, devoted many years of his life to the study of the ultimately adopted violin-form. He was long inclined to disbelieve that superior tone-results necessitated this peculiar form. His personal experiments proved convincing to himself and the best minds of his day; and it actually seemed to him as though much time and labor had been needlessly expended on the various changes of form which the violin underwent before its permanency was established by Stradivari. But when Savart had the good fortune to hear the tone of several of Stradivari's fiddles, and the additional and valuable privilege of closely examining these instruments, he promptly decided that Stradivari had discovered the true principles of governing the perfection of violin-tone; and that these principles involved and necessitated those changes of physical form through which the violin passed during the two periods preceding Stradivari's final change and noblest achievements.

The ancient town of Cremona is of such little commercial importance that we seldom hear its name mentioned in any connection other than that of the art of violin-making. Yet it is supposed to have been the birth-place of Virgil, who received his education at Andes, between Mantua and Cremona. Wholly insignificant in a world of material interests, the very geographical situation of Cremona is not generally known. It is situated in Lombardy, Austrian Italy, about forty-five miles southeast from Milan. Its chief manufactures are silks, cottons, porcelain, and chemical products; and it is said to contain many handsome churches and palaces, and several fine picture galleries.

In this quaint town, Andreas Amati, the founder of the family of great violin-makers, was born. The date of his birth has never been ascertained. Though many imitations of his instruments are on the market, few genuine specimens of his handicraft are in existence, and little is known of the characteristics of his art. For this reason, and because he was a less skillful maker than his two sons, and never approached the greatness of his grandson, Nicholas, his instruments, in the present day, are chiefly of antiquarian interest. Perhaps the most famous instrument which he made is the violoncello now known as the "King Andreas Amati 'Cello." This instrument is elaborately decorated, and has a fine varnish of a golden-brown color. It is supposed to have been presented to Charles IX by Pope Pius.

Antonius and Hieronymus Amati, sons of Andreas, generally made instruments of a small pattern. They were happy in their selection of wood, and their favorite varnish seems to have been a golden brown tinged with red. Their work was usually characterized by delicacy and refinement, and their instruments have a pure, sweet quality of tone, but seldom, if ever, sufficient power for the modern concert-hall.

The greatest member of the Amati family, he who chiefly claims our attention, is Nicholas Amati. This superb artist was the son of Hieronymus, and was born December 3, 1596. Had we no evidence remaining of his exceptional abilities, he would yet be a most interesting figure in the history of the violin; for in his workshop the greatest of all violin-makers—Stradivari—crad'ed his art. Where his father and grandfather had signally failed, Nicholas Amati discovered the true process of a higher artistic development. Not content with the results attained with one model, he adopted a second and a third; and the second and third, known, respectively, as "medium" and "grand" patterns, enable us to form a clear idea of his splendid endowments and unsatisfied ambitions. These two models marked a decided increase of volume and intensity of tone without the slightest sacrifice of quality. Nicholas generally chose varnish of a golden-yellow color. His instruments are rare, but some of the best are fortunately in the hands of artists who appreciate their worth and guard them with a virtuoso's loving care.

The greatness of the Amati family terminated with the death of Nicholas (April 12, 1684). Though Hieronymus (Nicholas's son) followed his father's calling, and others of the name of Amati are known to have been fiddle-makers, none of these achieved distinction in the violin world.

[An account of the other famous Cremonese makers will appear in The Etude for September.]

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TWO ASPECTS OF THE CASE.

A little group of teachers, engaged in amicable interchange of ideas on their work of the past season, became suddenly animated when, with ill-concealed contempt, one of the men exclaimed: "Why, gentlemen, I have had one of the most profitable seasons of any teacher in the United States. But do you suppose, for a moment, that this success was achieved by so-called legitimate means? Not a bit of it. Years ago I made the discovery that, in the United States, it does not pay to be really serious with one's pupils. Acting upon one's best convictions means poverty and a joyless existence. The majority of parents who can, and are, willing to pay well for their childrens' 'musical education' demand from the teacher quick, and apparently excellent, results. The children themselves disdain a thorough and practical course of training, and are feverishly impatient to speed through all the attractive music in existence. Etudes, and all other forms of serious work, they regard with sullen disfavor. The teacher that insists upon stern discipline suffers early banishment—suffers the loss of his pupils, their esteem and—their money. I repeat, gentlemen, that the great majority of our American pupils are content and happy only when they are madly racing through an artist's repertoire. Experience having conclusively proved to me that this is an actual fact, I constantly give my pupils new pieces, regardless of any musical justification for doing so, and have the gratification of knowing that I am greatly admired in intelligent, aristocratic circles, and always able to spend my summers in Europe like a gentleman of wealth and leisure."

"Yes,"—sighed another teacher whose meagre purse had never experienced gorging,—"yes, we men who foolishly imagine that Kreutzer, Fiorillo, and Rode ought to be an everlasting joy to the student—we are the real sufferers, the patient martyrs to self-denied and persistent integrity. We are, presumably, engaged to give our pupils earnest attention and impart to them knowledge that has been acquired under the strain of many sacrifices; but conscientious instruction is the very thing that seems least desired. The sooner we make up our minds to give our pupils what they crave and not what we know to be honest instruction, the sooner we shall all be in the position of our friend Mr. S. who has just stated an unfortunate truth with great clearness, leaving us to digest it while he goes to enjoy himself among the mountains of Switzerland."

"But," said I, optimistically, "if the entire profession shared such views and acted upon them,—as Mr. S. frankly avows he does,—what would become of our really serious and gifted pupils? What, indeed, would become of our own musical end?

"Personally, I believe that, though the present situation calls for righteous indignation, our decisions in such a matter should at least be influenced by our sense of honor. I am quite ready to recognize the accuracy of Mr. S.'s statements as far as they go, and more particularly as far as they concern his own peculiar experiences. But I am unwilling to believe that the measures adopted and recommended by him would be welcomed or approved by the really capable teachers in this country, however advantageously he may thus far have utilized them in his own work.

"Briefly, it seems to me that, entirely apart from all art considerations, and regarding the question purely from the view-point of a teacher's duties, the very same principles should be observed in the musical profession as those that obtain in the commercial world. The successful and respected merchant prides himself on his probity and the public's absolute confidence in his representations. It may have required years of patient toil and unflagging energy to inspire such confidence; but the financial reward has proved commensurate with the expenditure of time and toil.

"However, for the sake of argument," I continued, "let us assume that earnest effort is not always, or even often, justly compensated; that the men of high purpose and a fine sense of honor often labor in vain, sacrificing the best years of their lives to a stern and unpopular principle. Granting this, and even more, how shall we find justification for a dishonest act?

"From the commercial stand-point, the art, or business, of teaching embraces two considerations: the giving of honest service and the compensation for the same. The merchant knows that he is not entitled to receive pay for goods which he has deliberately misrepresented; and he knows that he is guilty of dishonesty when he substitutes something cheap or worthless for the high-priced material which his patron has bought.

"There, gentlemen, is the whole thing in a nut-shell. In his business relations with the public, the teacher occupies much the same position as the merchant. It is true that the very nature of his vocation makes it more difficult for him to distinguish between right and wrong. It is also true that virtue frequently offers him only its own reward to strengthen and encourage him in his hour of distress. But there can be no compromise, no middle path, for the man of lofty ideals."

I regret to say that my opinions were received with a silence that betokened displeasure. And when, soon after, we bade one another "good-bye," a painful, unmistakable frigidity was noticeable in Mr. S.'s usually-musical voice.

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SIGHT-READING.

It may be accepted as an irrefutable statement that the average violinist is a better sight-reader than the average pianist. This is not attributable to the fact that the pianist has two staves and two clefs to look after, while the violinist has to care for only one staff and one cleft. Such a theory loses all its force when it is remembered that the fiddler is constantly confronted with difficulties in bowing, and that he, too, is employed in directing and superintending *both* hands.

No, the true secret of the average violinist's superiority in the matter of sight-reading lies in the fact that his training includes, as an imperative branch of his studies, the playing of much chamber- and orchestral music. This work begins, or should begin, as soon as he is technically competent for it, and ends only when he "hangs up the fiddle and the bow" forever. It is, indeed, a wise course of training which makes sight-reading indispensable to instrumental skill and general musical ability.

"But what," asks the inexperienced player, "what general plan may be profitably adopted where technical ability exists only in a feeble degree?"

The answer is: read anything and everything, the frivolous as well as the serious, the dance-form as well as the more classical sonata; in short, the thousand and one easily procurable pieces that require but little technical skill. The greater the variety of rhythm, tempo, and key, the better and more helpful will prove the experience.

But it is not advisable to limit such sight-reading practice to solo-playing. An element of danger necessarily lurks in solitary work of this nature. To illustrate my meaning, let us take the case of an inexperienced player—one who has never practiced sight-reading, and whose sense of time and rhythm is either dormant or manifestly defective. Such a player's tendency is to succumb to the unexpected. Every rhythmical complexity causes him to hesitate. Involuntarily he considers and reconsiders, thus destroying rhythmical precision, and reducing the possibility of developing independence and rapidity of thought and action.

Sight-reading should therefore be pursued in conjunction with another player, more often, perhaps, with an able pianist than with any other instrumentalist. Aptitude for sight-reading may be strongly marked in one individual, and wholly or apparently absent in another. Some players have the true instincts of the intrepid "Notenfresser"; others, again, are set to trembling at the mere thought of having to read a page of unfamiliar music of even exceeding simplicity. But in either case much practice engenders fearlessness and mental poise, making the venturesome wholly oblivious to difficulties, and inspiring the timid or inexperienced with wholesome self-confidence.

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QUESTIONS AND ANSWERS.

E. E. P.—When there is both an onter and an inner slur, the former indicates the number of notes to be played in one stroke of the bow, the latter the separation of the musical ideas. This, at least, should be the purpose of the inner slur; but (like in the examples submitted) it is often much abused or incorrectly employed. The dot under or over a note within a slur indicates that the note in question should be detached from those preceding it.

WHAT HAPPENED THIS MONTH IN YEARS PAST.

BY THEODORE STEARNS.

MOTTL, Felix; born August 29, 1856, near Vienna.

Conceded to be the most famous living musical director in Europe Mottl was early noted for his talent for conducting, and in 1881 he was chosen to be the court capellmeister at Carlsruhe, which post he still occupies. In 1886 he became the chief conductor at Bayreuth of the annual Wagnerian music festivals held there, and since that date has repeatedly conducted grand orchestral concerts and operas in Paris, London, and all over Europe. Like Wagner and Berlioz, Mottl's great power lies in his having the utmost and most magnetic control over his musicians.

An erratic propensity, called by some a fad, for unearthing long-forgotten manuscripts of obscure operas and orchestral compositions written in the fifteenth and sixteenth centuries, and producing the same on a grand scale, has given rise to much comment in musical circles.

Unlike most European conductors who occupy court positions, Mottl is very independent, absolutely refusing to conduct anything that does not meet with his approval, even if royalty itself commands him. Mottl's generosity toward young and struggling composers, his *camaraderie*, his high sense of purpose and great experience place him easily as the very first in the row of European musicians.

MARSCHNER, Heinrich August; born August 16, 1795, at Zittau; died December 14, 1861, at Hanover. Justly regarded as one of the most celebrated opera composers of his time, his "Hans Heiling," a romantic opera founded on a popular German legend, being one of the most beautiful of all operas. Though Marschner wrote in all over sixteen operas, besides many pianoforte works, choruses, etc., etc., "Hans Heiling" really brought him fame and prominence for all time. In later years Marschner has gained added interest from the fact that Richard Wagner was appreciatively influenced by his works, Wagner's "Flying Dutchman" being curiously not unlike "Hans Heiling." Also, in the overture to the opera "Tannhäuser," the figurations for the violins are almost exactly similar to those used by Marschner.

Like Schumann, Marschner commenced the study of law, but soon gave himself up entirely to the pursuit of his leading passion, music. Through Beethoven's influence, he secured the position of music teacher at Pressburg. His rise was steady and congenial to his tastes. From Pressburg he obtained the post of musical director at Dresden, in 1824, with Weber's influence. Thence he came to Leipzig, and in 1831 was called to Hanover, where, for twenty-eight years, he labored as court capellmeister.

GROVE, Sir George, born August 13, 1820, and whose recent death in London is fresh in the minds of the readers of The Etude,—was one of the most-cultured writers on music and musicians the world has known. Originally a civil engineer, Grove became, in 1852, secretary of the Crystal Palace Company, and, always an indefatigable worker, rapidly secured a prominent place in the world of letters, as an editor for the publishing house of Macmillan and Co., and as a compiler of Grove's "Dictionary of Music and Musicians," a work which, while faulty, nevertheless stands without a peer in English letters.

Through his personal activity, a society was formed for the purpose of photographing the manuscripts of Beethoven (1861); he spent a long time at Vienna unearthing valuable information on the life of Franz Schubert, besides discovering many of that composer's manuscripts; and, as Director of the Royal College of Music in London, he promulgated the knowledge of his experience and research with lavish hand and to great purpose.

"ESTHER," the first grand English oratorio written by George Frederick Händel, was produced on August 20, 1720, at the residence of the Duke of Chandos, in London, marking a distinct and very important event for music in England. Up to that time cheap, tawdry, and flimsy Italian operas (Händel's operas not excepted) ruled the art tastes of the English public, but with the introduction of oratorios composed by a man in the eye of the English public, as was Händel, the tide turned toward higher and better music and a new and better influence grew to pervade musical circles.

MOSZKOWSKI, Moritz; born August 23, 1854. A composer, able pianist, and successful teacher, living at Berlin. He is of Polish descent, and, though refined and logical in his composition, he lacks that genuine conceptive and creative talent that stamps the great composer. Nevertheless, Moszkowski's many pianoforte pieces, most especially his "Spanish Dances," have won him wide recognition and his symphonic poem for orchestra, "Joan of Arc," a work of great brilliancy, aroused the interest and admiration of all who heard it. His opera, "Boabdil," beyond the purely instrumental selections, failed to become established, owing principally to the absence of deep originality in the score.

GODARD, Benjamin Louis Paul; born August 18, 1849, in Paris, a famous French composer of the new school, the author of a large number of fine works for orchestra, voice, pianoforte, chamber-music, etc., etc.

Godard has influenced the younger French composers in a remarkable degree, his music being romantic, fascinating, and very playable.

By W. S. B. MATHEWS.

"What can I use with Mason's 'Touch and Technic'? Is it advisable to start a beginner with it? And, if not, will you kindly recommend something? —G. C."

The first thing to teach a beginner is how to produce a tone upon the instrument; then the keyboard, names of keys, the staff, etc. For making tone I begin with the two-finger exercise in the clinging legato-touch; after a lesson or two, I add the arm-touches; then the hand-touch and finger elastic; and finally the light and fast form. These will run through at least ten lessons before all are well begun, and you keep on all the time with all four of the forms.

Meanwhile, I begin at the very first lesson with the arpeggio on the diminished chord, according to Mason's system, teaching it mechanically upon the keyboard, and at first without counting, the left hand ascending, the right descending. Then as soon as the child gains a little acquaintance with the route to be traveled, I add counting of fours—just as in the first exercises in the arpeggio book. After this I go on with the arpeggio at every lesson for ten or twenty lessons (in fact, may be for forty), changing the counting as I please. The best way is to let the pupil play the arpeggio in every kind of measure, one count to a tone; then, when this is well done, two tones to a count; and later three tones to a count, carrying the counting up to nine and twelve. This gives rise to long forms requiring quite a lot of repetitions and at the same time it educates the pupil to look ahead and to anticipate an accent which is still far ahead of the point where she is playing.

All this will occupy quite a long time, and you change the chord as often as you think advisable to keep up the interest. The general influence of this practice will be to familiarize the pupil with the keyboard and to give her facility with her fingers, and in this respect by the time you have carried out all the forms I have mentioned above, which will take at least twenty lessons and perhaps more, she will be much more at home upon the keyboard than pupils usually are after twice as many lessons.

Meanwhile you have put her at work in some easy book, such as the first book of the "Standard Graded Studies," and she goes on reading her lessons from this, but learning her finger-board work by rote from your teaching. To prevent her forgetting half of what you assign her you might give her a written memorandum of every lesson with the time you desire her to practice upon each form. Any good elementary book will answer for this purpose; Landon's or the "Grade I"; I prefer 'Grade I," believing it quite easy enough for most pupils. In fact, I think some of this might be dispensed with.

In order to do this work well you ought to study it up carefully. I think you will find the old edition of Mason's "Pianoforte Technics" (published in 1876) clearer in regard to the proper way of applying meter to exercise forms and the ends to be worked for in teaching them to children. But the plan above is practically all there is of it. The exercise No. 6 in "Touch and Technic" is practically a fourth-grade exercise, and you cannot go on and administer it to children at the beginning or anywhere near the beginning. This is a case where Dr. Mason took too much for granted, I think, and carried condensation too far.

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"I notice that the Figure 6 *B* of Volume I gives the position of the arm and wrist immediately after the touch has been delivered. What I want to know is how long the wrist remains down in that position and if the wrist is not constricted during the time it is being held in so abnormally a low position? Some one who showed me the toneh declared she could feel the contraction of the muscles while the wrist was thus held. Accordingly, as soon as she had carried the wrist down to this position she immediately allowed it to come back to the normal position. Please explain whether this is right?—C. M. C."

When the wrist has sunken to the position of Figure 6 *B*, it should be entirely loose and limp, and should not bave come into the position unless it was entirely limp; nor should it be carried lower than is possible without pushing down; simply let it sink to a completely limp position. It does not rise until the next touch, the up-touch, is ready to deliver, and (note this) the touch is made then with the first motion of the hand, and not some time later. This touch presents great difficulties to the average player, but for children it is easy enough. The trouble is that more than nine people out of ten habitually hold the wrist constricted whenever they play.

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"In using 'Touch and Technic' would yon advise every pupil to have a book of her own? Or would it be sufficient if the teacher has the book? The pupil in this case would memorize the exercises.—L. E. E. S."

In beginning with a beginner, as described above, I should not ask the pupil to have either the first or third volumes of "Touch and Technic." I would probably wish her to have Volume I after about a year advance; and the third volume perhaps a little sooner. The only use of the book to the pupil is as a memorandum for her to find the particular forms sh has been told to practice. Most of the forms are not written; but there is nothing to memorize, worth speaking of; it is merely a case of ordinary plain thinking. The pupil could get along without the first volume for two years; later on she ought to have it for reference. The third volume will be necessary just as soon as she has advanced far enough to have more material than she can keep in mind from once learning. The scale volnme would come in the third grade; and the fourth in the fonrth grade. Meanwhile, if the teacher knew her business, she would have been using the material from the first and third volumes from the very beginning. The two-finger exercise should be kept up. The matters in the fourth volume belong to more advanced playing, but even there the pedal will have to be tanght in the third grade, at least the elementary uses of it, and very likely in the second.

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"Should a teacher be expected to teach Mason's 'Touch and Technic' without herself having had lessons in it, and would it be advisable for her to try? Please give some definite rule for applying the fourth finger in the arpeggios.—F. D. W."

I would advise the teacher to try. A short trial would probably show her the need of some more definite idea of tone-production than those usually held by teachers. If yon will take the tronble to compare the explanations of Mason's arpeggios and the application of rhythm to exercises in the "Touch and Technic" and in the old book, Mason's "Pianoforte Technics," you will readily enough understand that part of the system. Then, if you will apply the arpeggios in your teaching of children, which you can easily do from the book, you will very soon find ont that it is a great discipliner of the fingers and of the mind as well. The two-finger exercises will give you a great deal more trouble. But if yon will attend carefully to the diagrams in Volume I and try the exercises carefully, not only in the five notes of the scale, but also in the chromatic scale and in the diminished chord, you will get most of the things right. The main failure will be in the treatment of the wrist, which is still not so clearly defined as it should be. To have the wrist well braced in order to produce a tone and to have it come entirely limp the very instant after, is something of which too many teachers are ignorant. But try it. Later on get some lessons if you can. Tone-production cannot be taught by mail or in a book. You have two unliterary conditions to settle with: First the elasticity, which the eye will note and the player recognize by consciousness when he learns how; and, second, the tone-quality, which the ear has to hear. Suffice it to say that the Mason touches must be performed without stiffness, angularity, or awkward positions of hand in beginning, continuing, or ending. In all second and third positions of triad arpeggios use the fourth finger, and not the third.

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"I have a pupil who cannot play anything through well, no matter how carefully it has been taught or practiced. She is a married woman who had an attack of nervous prostration lasting for some months. Can you suggest any way of assisting in steadying her nerves?—O. F B."

Find out whether she ever plays anything well alone, if you can. Then if she does, you know it is nervousness which prevents her doing so in presence of others. There are two processes to be applied in her case. First of all give her exercises calculated to educate her concentration. The Mason arpeggios in nines will do this and in rotations of four and later seven chords, in nines and twelves. When this work has gone through the derivatives of the chord of C and those of G and D, which will take several months, she will probably be much surer with her fingers on the keyboard, particularly if she has gone into the two-hand positions in rotation. These make demands upon the fingers such as ordinary exercises do not, and develop steadiness of nerve. Then you have to improve her musical consciousness. She must learn her pieces by heart and must learn them well, being able to play either hand alone as well as both together, and know all about every bit of melody there is in the piece. Provided she likes her pieces and knows them in this sense, I think she will be able to play them. Anyway try it and let me know how it works.

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"Having heard and read so much about the clavier method I would like to ask some questions concerning it. Do you think as good a technic can be acquired without its use as with it? Where so much attention is paid to technic would it not tend to make one's playing mechanical? Can you tell me if Paderewski, Rosenthal, or any other of the great pianists use it? Is it taught by Dr. William Mason or by Leschetitsky?—B. T."

All the great systems of technic now before the public have been developed without the use of the clavier. I believe that Paderewski used it in his private-car while on his travels, to some extent. But then Paderewski pounded very badly during his last trip, and his tone was universally noticed as being less musical than formerly. I do not know whether Rosenthal uses it. Very likely he may. Dr. Mason once recommended it to oblige a friend, but later on he gave it up, and I believe makes no use of it nor has for several years. Leschetitsky, I think, would abhor it, for tone is one of his hobbies. The instrument is admirably calculated to develop even fingers and power, but always, also, monotony of touch and a dry and unsympathetic quality of tone. Moreover, the clavier technic is incompatible with Schumann, and I have never heard any sympathetic playing whatever formed by its use.

The poet Carpani once asked his friend Haydn, the musician: "How does it happen that your church music is almost always of an animated, cheerful, and even gay description?"

"I cannot make it otherwise," answered Haydn: "I write according to the thought which I feel. When I think upon God my heart is so full of joy that the notes dance and leap, as it were, from my pen: and since God has given me a cheerful heart, it will be easily forgiven me that I serve him with a cheerful spirit."

JOHN S. VAN CLEVE

M. S. J.—You ask me whether I really mean that every pupil ought to know every one of the twenty-four diatonic scales, and whether any such mass of knowledge can really be attained or not. I believe that I lately expressed some strong sentiments on this topic, and, as you seem to think, it may be well to qualify and to explain. When we musicians who have been teaching the art for a third of a century or more are asked these sweeping questions, the most difficult thing which besets us in replying is the difficulty of defining all the conditions implied. Now, for instance, when I say that every student ought to know all the scales equally well, I certainly do not mean that to comprehend the scale of D-sharp minor is as easy as that of A-minor, or that to follow the scale of B-major and D-flat major is just as clear a task as the following of G or F; but I am thinking of what ought to be in the mind of the matured musician; that is, the young, mature, musical scholar. Such a one corresponds exactly to the man with a diploma from some reputable university. Certainly I do not intend to say that the little child of ten or twelve, who corresponds to the public-school student of the same age, should have such perfect grasp of this difficult and abstract knowledge. Yet, here, again, is a paradox, and an inconsistency. These young minds can very often catch the outward aspects of the scale-idea with surprising readiness, and yet they are not likely to retain without much tedious reiteration, and especially they cannot by any means comprehend the deep, wide, and poetic relations of these scales and keys as they are present to the mind of the composer, or the learned musical *savant*. Perhaps I may be able to cast a ray of helpful light upon this much-debated and certainly most important topic by using an analogue from literature. A child may be taught, and every American child is cruelly defrauded unless he or she is taught, the poems which make the great national songs, such as "The American Hymn," "The Star-Spangled Banner," "Hail, Columbia," "Yankee Doodle," "Dixie," and the rest. Yet he need not be expected to fully analyze the prosody, the imagery, and the deep, significant, far-reaching political philosophy underlying these stirring productions of our liberty-loving bards and musicians. Here, again, is a further bit of analogy, as was recently shown in one of the great monthly magazines: the children often catch these words, or what sounds quite like them, but with the most laughable distortions of their meaning. So is it with the tyro in piano-playing. The teacher is bound to explain to the public-school child that "'tis" is the poetic form for "it is," so that "My country, 'tis of thee" will not be written out, "My country, 'tisuf thee." So the music teacher may certainly get into the pupil's mind a good notion of the laws upon which the scales are built, and little by little also the curious results of transposition, yet there need be no bewildering of the young mind with excessive and transcendental notions. The scales are, no doubt, upon the keyboard difficult and illusory in a strange and annoying degree, but, by patient iteration, this flinty obstacle to the student's mind can be worn away.

The one thing which I do consider of paramount importance is that the teacher should constantly call upon the student for some bit of recitation upon the scales. It need not be more than five or even three minutes at each lesson, yet i. this be persisted in, the result in three or four years will be magical. The most perplexing and distorted series of tones will grow clear, obvious, a matter of course. Remember, in music the chief magic is wrought by concentrated thought. The sun-glass, or lens, should be our symbol.

Fix your mind on a little point, hold it there awhile, not too great awhile; then, after a rest, not too long a rest, do the same thing again, and, ere you are aware of it, you are a musician. You have found the golden key which opens the door of the chamber where the king keeps his jewels.

B. L.—As to whether I would use American compositions in my teaching, I must return a qualified answer. Certainly I think it well to use American compositions if said compositions are good, but, strong as my patriotism is, I would not foist upon the pupil an inferior grade of composition, simply and solely to help the native composer. The American output—of one kind and another—has been considerable, from the day of Lowell Mason, Stephen A. Foster, and others, down to our own day, when an army of worthy, and even at times inspired men and women are setting themselves upon music-paper; but as in other countries, much of this publication is not exactly bad so much as nugatory. It is not easy to write really bad music, but it is easy to turn out respectable commonplace. I am accustomed, in my choice of music for my pupils, to take a small amount of the music made by Americans, but, to be sure, the most of the pieces in my teaching repertoire are culled from the works of the European masters who have made the past immortal. It is the duty of an American teacher to uphold and to encourage the efforts put forth by American minds, but all help which has much of a bias in it is of but little avail, and soon redounds to the disparagement of the American product, for the revulsion from any overprotection is toward undervaluation. If American works are good,—that is, if they are sincere, original, thoughtful,—they should be recognized with as much readiness and promptitude as possible; but the fact that they were made on this side of the briny water should have really nothing to do with the decision. I am so red blooded an optimist myself that I believe that we Americans do not need any protection; further than this, that the foolish tendeney of our public to choose and patronize European work, either in composition or performance, to the utter ignoring and underrating of what is done here ought to be antagonized with vigor, with spirit, and with perseverance.

D. P. J.—The case which you submit to my consideration and adjudication is full of interest in many ways, yet is perplexing in many ways also. If your little daughter, at the age of seven, was able to memorize the "Adagio" of Beethoven's opus 2, No. 1, even in the simplified form in two days, your maternal pride is certainly justified to the full. Her ardent relish for the art, also, especially as manifested in the ready and eager absorption of such golden music as that of Beethoven, makes it reasonably certain that you are again right when you assert that she possesses the "music-nature." For these reasons the case is a very engaging one; but as to doing you and others among the vast army of those who now read THE ETUDE some real service by intelligent and apposite comment and pertinent advice, I find three obstacles: first, the extreme youth of the girl; second, the smallness of her hand, and her impediment of practical, or partial blindness. It is always well, however, to talk and debate, so long as we can avoid the extremes of superficiality, on the one hand, and overprofundity on the other; and so long as what is said can be uttered out of a spirit of genuine pedagogy, and received with an alert and practical mind. As to a little girl of seven years needing much elaborate and persistent culture in the work of playing the piano, I am of the opinion that the cultivating of the child-phenomenon is not to be encouraged. It is a notorious fact that many of the prodigies who have been exploited in various ways and degrees by interested parents or managers have, in after-life, made a sad flash in the pan, and have come down from the aërial heights of world-dazzling prominence to which they have been shot up, rocket-like, in the dismal condition of a burnt-out stick. However, I am perhaps shooting a little abroad, as you do not seem to be actuated by any such ill-judged ambitions, but rather by a true and honest love for art-culture for its own sake. Moreover, I am perhaps unspeakably dear self. If your little maiden shows an eager delight in music, do these things: first, let her study a little, a very little, with as much regularity as may be; say, a half-hour a day, on the average; second, have her learn much music of the most lovely character, and hold her mind constantly upon the idea of how beautiful it is, and as much as possible off the notion of astonishing folks with digital feats, or those of the memory either; third, have her slake her thirst for the delights of musical emotion, by causing her to hear a great deal of genuine music. Whatever you do, let there be no straining after distinction of a cheap sort, and let there be a constant effort to unfold the inward musical spirit. This is the way in which the secret fountains of music-happiness may most quickly and most surely be reached.

Now, as to the second difficulty,—viz., the tiny character of her hand,—that, of course, is to be looked for in so young a child, and the way to steer clear of trouble, is first to select music made, for the most part, of single tones at a time, or thirds and sixths; and such music can be found in abundance. Then, if necessary, though this must be done with caution, employ simplified arrangements. As to this device, I am very little in sympathy with it, since, unless the arranger is nearly a genius himself, he will utterly ruin any characteristic piece of music with his tampering. It is often the case that the omission of a single tone, or its transposition into an octave lower or higher will completely destroy the beauty and meaning of a lovely chord. You may, however, do a vast deal by playing with her arrangements of the best orchestral works for four hands. The greatest compositions are too difficult, to be sure, but there are many easy overtures. Now, finally and most weightily, how you are to deal with the teaching of a child to all intents and purposes blind. I hesitate before so terribly difficult and far-reaching an answer as this must be. I must indulge in a paradox to begin with—it is this: the work of a blind student is precisely the same as that of a seeing student, and it is also entirely different. Without some practical knowledge of the ways the blind are taught you cannot, with the best possible intentions, hit upon ways which will properly do the work in her case; yet, if you send her to a school for the blind, it must be a good one, and that involves a painful separation. Suppose you write to the musical director of some one of the three or four first-class institutions and have them tell you something about it. What would be far better, however, if you can compass the expense, is to go to one of such schools, during the height of the season's work, and make a careful study of the methods there employed. It would be wholly impracticable for me to give you this information in the pages of THE ETUDE, despite the fact that I spent, as a boy, five years in one of the best of such schools, and afterward taught for seven years in two of the most perfectly-equipped ones.

SYSTEMATIC STUDY.

At the beginning of every exercise, etude, scale, sonatina, piece, etc., write four times, six times, eight times, and sixteen times, according to the difficulty. If a passage or measure is very difficult, write "twenty times" over it, the figures, of course, referring to the number of times the passage, or the entire composition, is to be repeated in practice. Time-cards will also be found of use in systematizing study. Give each pupil a stated length of time to practice daily, according to age and strength. At the end of the quarter term give a reward to every pupil who has practiced extra hours. To the one who has faithfully studied and practiced the most give a prize

Utilize every moment in earnest study, adding to your own musical education. Be courageous; work with energy to surmount all difficulties; learn something new each day. Study your pupils' needs; be infinitely kind and patient with them. Teach nothing unless your thoughts are directly upon the idea you wish to convey to the minds of your pupils. Be interested in them, and they will be interested in you; and success will take care of itself.—*Eva A. Sparrow.*

VACATION AND RECREATION THOUGHTS.

BY WILLIAM BENBOW.

VACATE means to empty, and by midsummer most of us feel empty—of physical and nervous energy and of enthusiasm. Now is the time to recreate and to renew the life of worn-out tissues. We need a complete rest for a few days, and then there comes a reviving interest in our work and ideals which reminds us that even our fields are not allowed to remain barely fallow, but are subjected to a dose of fertilizers.

We feel jaded and overdriven and our appetite for things intellectual is capricious. We want only scraps, odds and ends of things, a page or two at a time, a little light work of a different kind.

* * *

This lean season of summer vacation is the best time to think leisurely over things that will help us personally. When we are in the thick of teaching, many things come to our notice which we have no time just then to dwell upon, but these very things will yield profit now that we can take time to deliberate, to "chew and digest" them.

We are tired of the sound and touch of the piano. But a little literature about things musical will appeal to us, especially if it comes in small doses. Most of us are still children enough to enjoy getting out the scissors and cutting pictures and paragraphs out of old periodicals. Here is a picture of Leschetitsky in this journal. Here is a short article on his way of teaching. Here is a piece of Macdowell that I forgot or never knew that I had in a periodical.

The more I find, the more interested I become. Which will be the better course to pursue? Shall I cut these out and use them as clippings or arrange a kind of catalogue? This plan is suggested. Cut out the pictures and number them. For example: I cut out Leschetitsky's picture and in a corner number it 1 and then on the margin of the page from which it is cut I also put the number 1. This serves a double purpose, for it may happen that the back of the picture is a part of a very important article that you want to keep to refer to. And if you wish to keep the pictures together in an album by pasting them by one little corner of the picture, you can easily refer to any required one by making an index. This would give a pleasing diversion and the book would be of permanent interest in awakening the pupil's mind in the line of musical biography and history.

The shorter paragraphs—*e.g.*, those not indicated in the table of contents or index of the journal—may also be cut out. The best way to keep them is in envelopes. Mark the envelopes "Anecdotes," "Biography," "History," "Organ," "Piano," "Teaching," "Voice," and you will have practically a card catalogue and the nucleus of a handy reference-library.

* * *

It is an agreeable and stimulating occupation to get out back numbers and glance over page after page. Many an article that did not interest us at the first hurried reading will attract us now. The idea will take root and germinate into something that will add to our resources as men and teachers. Perhaps the problem it presents had never come to us until recently and its solution may be just what we need for its future recurrence.

Most of the problems brought up in these periodicals are suggested by current tendencies and difficulties, and they are presented by writers whose experience helps them to properly estimate and use these tendencies. The variety of material itself, as it comes before us in this review, helps to widen our outlook toward the many allied interests that have a vital connection with musical theory and practice.

Very few of us have gotten into a good habit of classifying the material we have right at hand. In the course of conversation with pupil or friend some point about Rubinstein, for example, comes up. You know you read such and such things in a journal article. How long ago? Which journal? You would like to refer to it, but the process of finding and the hunting through copy after copy appears too irksome, and nothing is done.

A very handy index can easily be made in a very short time. Arrange the copies of THE ETUDE for 1899 in their order. The outside title page of every issue has a table of contents. Cut this out neatly with its border and write the month and year at the top. Paste these in order in a blank book large enough to contain several years' work. Keep your ETUDES for a year together under a heavy paper cover and mark the year on the back. A comparison of these tables of contents will repay the little trouble you went to, for you will find a good deal on certain important subjects which come up for discussion every now and then. And the information you can get in this way is generally critical and up to date. And in fact this is the only way one can find much that is authoritative about contemporary musicians and their recent work. One of the most popular writers for the piano just now is Chaminade. What do you know of her life? Have you any of her compositions for the piano? Yes, you will see that you have, if you look over the little list of music that forms the lower part of these tables of contents.

* * *

This ignorance in regard to material extends to the books in our library. Take up any valuable work you have, open it at the index, and run your eye down the page. Skim along lightly through the book. Your eye is caught here and there by a sentence. Here's a word you had underlined. Now it's a footnote you have written referring to a comparison in another author.

This is always an interesting process from the personal side, and it is sometimes very amusing to review such indications of our earlier interest and progress. A cursory and superficial handling of a book like this retouches the impression and knowledge of the book that we ought to retain. It helps to cultivate a good "reference memory," which is one of the best qualifications of a student. It often revives a phrase or sentence that would be useful as a quotation and we do not want to lose it. And every thoughtful student knows the value of such a ruminating and culling habit as a means of stimulating the intellectual faculty of comparison. We read a pregnant sentence and instinctively it calls up other cognate subjects and suggestions. It correlates the facts already held in the memory. It puts an important, but isolated, fact in its proper bearing upon principles and tendencies. It rounds out our consciousness of any particular phase of a subject.

* * *

This is a good time to take account of stock in other lines. We easily drift into the habit of using a certain set of pieces, even from the classics, to the neglect of others of equal merit. A happy feature of modern editions of Beethoven sonatas, for example, in book form, is the thematic index at the beginning of the volume, which helps to locate the particular sonata we want. A glance at this index will often bring back to our notice things we have forgotten in the rush of the busy season. It helps to keep up our acquaintance with the opus numbers of the more famous compositions, a thing we cannot neglect or forget.

What a relief it affords to take such a book away from the piano and the studio surroundings and leaf it over as we would a book of poems! Here is that beautiful variation that Paderewski played with such velvety smoothness. Something of the original esthetic pleasure comes to us as we recall it. And this process is practically a republishing of our ideal of interpretation. It is an appeal to the fancy and imagination, and should be just as delightful in its flavor as any summer reading.

PEOPLE often mistake mere technical proficiency for real musical talent of a high order. They do not realize that one must have immense intellectual resources, strength of will to work right, strength of body to stand the heavy strain of work, and—above everything—a fine soul. All these things constitute the artist.

THE PROFITABLE VACATION.

BY ALBERT W. BORST.

"Dost thou love life? Then do not squander time, for that is the stuff life is made of."—*Benjamin Franklin.*

THE modern definition of rest has been modified from a state of inactivity to a state of altered activity. The need of such a change is periodically felt by everyone. But, when the city music teacher has an enforced rest of at least three months, it becomes to him a serious question as to how such a period can be utilized.

A great deal depends upon the point of view as to what the calling demands. If the main end be merely to live for the present, then it might be advisable to seek some secondary source of income during the months of enforced idleness. There are, in fact, musicians who do clerical work of one kind or another; some of the ladies occupy their time with various kinds of needle-work; while quite a large number of both sexes are found at the summer resorts playing the latest dances or singing "coon-songs" for the amusement of the guests.

Among the vast army of music teachers, there are many who place their vocation on as high a pinnacle as that claimed in any other educational line. These cannot undertake anything which could, in any sense, be construed into lowering them; at the same time they have no desire to lie fallow, or "squander life," as "Poor Richard" puts it. How such a large class is to pass three months annually without a loss is a problem whose solution ought to be seriously considered. The following remarks may, perhaps, throw light upon the picture from one side.

When we hear of a mill-owner periodically closing his mill, are we to infer that he will thereby suffer an absolute loss? Will he not rather reply that, after cleaning and repairing his machinery, possibly introducing some new patent, he expects, in the end, to be an actual gainer? Now, this is precisely the stand-point the present writer takes in offering a scheme whereby permanent profit may be reaped from a properly-spent vacation. It is naturally to be taken into account that, as each member of the immense body of music teachers works his plant on a basis different from that of his neighbor, so each one will have different holes to repair and different rivets to tighten in his own machinery. But some general overhauling, such as the following, will be applicable to all:

First, then, a teacher will naturally require some time to recuperate himself for the many days on which he had no chance for practicing. No greater fallacy can exist among instrumentalists than this: because they do not aspire to be soloists, it is unnecessary for them to give much personal attention to their instrument.

It is not too much to expect that a teacher shall be able to illustrate practically how any musical thought ought to be brought out. It is a good plan, during each vacation, to review the principal masterpieces of the great composers; especially to take the forty-eight preludes and fugues of Bach, the sonatas of Beethoven, and the etudes of Chopin in their entirety. A renewed bowing acquaintance with our neglected friends, harmony and counterpoint, will not remain unacknowledged.

One of the most interesting side-studies which an accomplished musician can enjoy is the perusal of orchestral scores. The modern ones, it is true, are often inaccessible; but quite a number of the standard works are published at a moderate figure. String quartets in score are also of service in this respect. The study of a few such pieces will be repaid by increased facility in reading as well as by the new light thrown upon the music itself.

A small portion of our long leisure might be devoted to the art of transposing. This is now used by the best teachers in their finger exercises; to an accompanist and also to an organist it is a branch which dare not be neglected.

The vacation comes as a pause, during which it is well to examine ourselves as to why some pupils have not advanced so rapidly as we had expected. Whose was the chief blame? It is the time to prepare plans for the next season, especially with regard to a list of good teaching pieces, by discarding some which had been formerly in use, in favor of other and better ones.

An occasional interchange of visits with some brethren whom the teacher seldom has a chance of meeting during the winter, with a friendly talk upon some branch of the profession, is both pleasant and often beneficial.

Lastly, the vacation is the busy man's opportunity to keep posted with the new thoughts and discoveries in the world of philosophy and science. He will certainly not need such knowledge in his teaching, but is a musician to be an ignoramus outside of his own special line? To know something of the "nebular hypothesis," or the experiments with "liquid air," or to follow some of the wonderful discoveries of electricity—all this becomes a source of real enjoyment, and so broadens one's views that traces become apparent in teaching. Do not neglect poetry; it is a powerful stimulant to the imagination.

Possibly some will urge that any scheme like the above is one entirely of study. It is not so intended. At the same time, it does not seem economy to be satisfied with the *dolce far niente* for one third of each year. There is always an ample margin to care for what is everyone's chief stock in trade, viz.: health. That some such views as have just been advocated—that is, to reserve a part of our time for retrospection and adding to our knowledge—appear rational is patent from the fact that so many of our best musicians find it expedient to attend summer conventions or schools of some educational character, and that we find an increasing number of thoughtful teachers from the small towns expressing a desire for partial study during the summer holidays.

When we have once left our home for the shore or the country let us be totally free from everything connected with music. Let us abandon ourselves to our new surroundings, extracting more than dollars can furnish: the sermons from the trees, the thoughts which arise from contemplating sunrise and sunset, the sheen of lake and sea, the glorious constellations of the August stars. All this is taking in a renewed stock and giving us fresh zest to return to our duties.

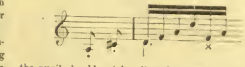
PIANOFORTE PLAYING AS A STUDY.

BY FRANK E. DRAKE.

MUCH of the lack of result so often found in pupils who have spent a great deal of time in its practice is largely due to the fact that the student has never looked upon it as a study, with definite, accurate results to be attained by painstaking effort, but rather as a pastime, or ear-tickling amusement, and therefore only worthy of desultory study. To the practical student the final question after having studied the piano is what can he do? Not how much do I know about Beethoven's sonatas, but am I able to play them?

One of the first requisites of a good student in any study is a habit of great painstaking. No detail must escape him, and his painstaking must be supplemented with great patience and deliberation, added to which must be perseverance to continue in well doing, even after considerable skill may have been developed. Much repetition must also enter into the acquirement of any kind of knowledge. The person who has not patience ought not to try to study the piano, for here we find repetition of particular passages an absolute necessity. Nor must these repetitions be idle and perfunctory, but always with mind alert and perception quick to see when the slightest thing goes wrong.

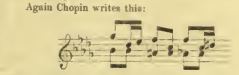
Each study or piece is like an example having a definite answer, and the pupil should work at it until just that answer is attained. Surely in arithmetic, if the answer to a given example be 48, and a pupil gets anything else, he has not solved the problem. Five and 4 do not make about 8, or nearly 10, but exactly 9. Why should we not insist upon similar accuracy in the piano-playing? When Stephen Heller writes this:



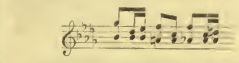
the pupil should not be allowed to play it thus:

although this is just what I have found many pupils are most apt to do.

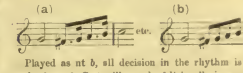
Again Chopin writes this:



while many pupils will render it thus:



How entirely details of this character influence the effect can instantly be seen in the familiar strain from the "Tannhäuser" march:



Played as at *b*, all decision in the rhythm is lost, and a loss of effect will ever be felt in all pieces where such details are ignored. 'Tis true, there seems but a hair's breadth between the two versions, but to the sensitive musical nature these matters are all-important. Now, here is where the element of study must come in—real painstaking study to do just the thing which stands before us, and not something else just a little different.

To see that details of this kind are not always attended to one need only go to the average pupils' recitals so often given and listen to the performances. Allegro pieces are often heard in a tempo molto moderato, and the slow pieces are often quite devoid of those details of phrasing, shading, etc., thus producing only a most monotonous effect.

We admit that music is not merely fact, like arithmetic—it is poetry in tone—it is a great thought from the mind of genius; but does this give one the right to distort the composer's thought, as is so often done by the absolute inaccuracies introduced by careless players? We cannot but think that a composer is entitled to his thought, and fidelity to the work as he wrote it, so far as we can know it from the printed page, is only his just due. We will not say that some sort of liberty should not be allowed the performer, but it should never override the positive directions of the author. Passages marked *pp* should not be played forte, nor *vice versâ*; crescendo does not mean diminuendo, etc. These are all positive directions, and should be obeyed, as they always are by artistic players.

Paderewski, in playing Liszt's arrangement of "The Erl-King," does just what the music directs: presto agitato-dramatico. Did he play it in an ordinary tempo, convenient and moderate, it would lose all its emotional effect, and become most commonplace. It is because great players really do the thing set them to do that their performances are so satisfying, both to the musician and the general public.

'Tis a fact that these men have a technical command of the instrument which enables them to produce these pieces as they are written, but we must not forget that this same technic would enable them to be to read thoughtfully and more than once, that the full sum and substance may be absorbed.—ED.] as well to play it equally well in any way they chose. This, however, is just what they do not do, but instead are generally speaking, most faithful to the text, the author's thought.

The great Rubinstein, when asked how he had attained his wonderful powers, answered it was "by much steady," and much study it was, of the most exacting kind, persevered in for years. The same answer comes to us from all the great ones, and the average student will find that it will pay to be exacting toward himself, if he ever hopes for valuable results.—*Music.*

RENEWING THE STORE OF TEACHING MATERIAL.

BY F. H. TUBBS.

THE teacher submits himself to be drawn upon constantly. He is always giving. As if he were an inexhaustible mine, he is asked to give and to give freely and abundantly of his wealth. He gives ungrudgingly and withholds nothing. But he is not inexhaustible. Unless he is himself drawing a supply he becomes drained; some there be who are exhausted and have no more to give; often they do not know it, and they complain. Life is not so rosy to them as it once was. They see their pupils turn to other mines, leaving them to their life of decay. They cannot understand why they are not sought as they formerly were. They think what they know is as good as it ever was, and believe pupils who are attracted to young teachers are very unfortunate. They do not realize that they have nothing new to teach. They also fail to see that they have neglected to replenish the stock so long drawn upon.

I can name four of the noted teachers of twenty years ago who are now hardly able to get a living. One of these remarked to me: "I shall never go to Europe again. The voyage is a hard one." I remarked: "You cannot study in America; how will you keep up to the times?" The answer sounded his end: "I don't need to study; I am at the top now." He failed to see that what was then the top would be passed very soon. To-day, few care to study with him.

The object of all study is to learn to study alone. One who does not, while with his teachers, learn this lesson makes poor use of his study; what little of fact, of method, of music we can learn of a teacher while with him is very small compared to the boundless quantity which there is to learn. Study with a teacher is for showing us how to delve into the great storehouse of knowledge. The teacher but hands us a yard-stick and scales for measuring and weighing goods. Of what worth are those implements if we never apply them to the goods?

The musical material, even if not added to for fifty years, is sufficient for us; but, so long as we do not use it, it is worthless to us. If in the three or four years we are with teachers we do not learn how to go freely and understandingly into the material, the boundless quantity means nothing to us. That small amount we became familiar with in student days is soon used up. When its value is over we are exhausted. There are teachers by the hundreds who have outlived their usefulness. They might as well pass away, so far as their good to music is concerned.

Teachers owe it to themselves to renew themselves. How are they to do it? They must not take lessons; that would hurt their standing. He who has learned to get ideas from every source does not need to go to a teacher any more, anyway. What sources are available? Books certainly are. Authors are putting all they know into print. Many old teachers don't know how to read them, however; certainly, they know the words, but they cannot read between the lines and absorb the ideas.—*Music Life.*

[This suggests one difficulty: the interpretation of the ideas expressed by a writer. Thoughtful works are to be read thoughtfully and more than once, that

THE BIRD'S-EYE VIEW.

BY HARVEY WICKHAM.

TOO MANY pianists lean upon the crutch of authority. That is, instead of referring the details of their interpretations to their own artistic consciences, or to their individual sense of the fitness of things, they rely upon the edict of some real or fancied master. When they play fortissimo, it is not because their reason shows them the necessity of a dynamic climax to a particular passage; still less because the surging emotions of their hearts compel them, but it is because the piece is so marked at that spot, or because their teachers have recommended it. No truly artistic performance can result from such conditions. Timidity is the natural and inevitable result of partial knowledge, for ignorance, when it is total and complete, is as bold as perfect knowledge is courageous. "Fools rush in" everywhere (I reject the remainder of the adage as being less true) while the semi-educated stand tremhling before the door of Progress, handicapped by their very attainments.

It is the fault of many teachers that their pupils have vague suspicions of the existence of mysterious laws and principles beyond their ken. They dare do nothing for themselves, for fear of trespassing upon some unknown principle of art or technic. Perhaps this state of mind is normal in a beginner, certainly it is a state of mind to he educated away as quickly as possible.

"Make yourself dispensable as soon as possible," said a *servant* to the tntor of his son. Such should be the aim of every conscientious pedagogue. Give your pupils the ground plan of the entire temple of art. Do not leave them groping in an isolated part of the building with no idea of its relation to the whole. Let them have a skeleton outline of the complete conrse. Do not deny them a bird's-eye view.

Before they have learned many scales, let them know how many there are in all, that they may have a goal for which to strive. If the impression is given that an interminable task has been commenced, how can perseverance be expected? In a sense, art is, indeed, an endless study, but at the same time there are hnt three ways of fingering scales with the left hand, and but two with the right. It cannot fail to encourage a beginner to know this from the start.

Every subject when taken np should be treated in general first and in particular afterward. Study the map of South America before opening the directory of Valparaiso.

Let us suppose that a pupil has arrived at that stage of progress where the subject of expression needs to be taken up seriously. Heretofore a large amonnt of time has been devoted to mechanics and to acquiring a foundational legato touch. His playing, it may be inferred, is correct, rhythmical, and agreeable as to tone, but at the same time overmonotonous. Before insisting npon a ritardando here and an accelerando there, treat at some length the subject of expression itself. To illustrate, let me do so here.

A tone has hut four things which may be pertinently said of it; at least anything that may be said mnst refer to one of four characteristics: pitch, power, duration, or quality. It is hy varying these in one or several simultaneons tones that a composer is enabled to express a musical idea. It is by varying them, also, within certain limits, that the executant is enabled to reprodnce the composer's meaning, to transmit it to his auditors, and to lend to it a particular meaning of his own.

The limits just spoken of which are imposed npon the executant are most sharply drawn around the element of pitch. The printed notes stand definitely and exactly for that, as they stand definitely and exactly for nothing else.

The duration is also expressed by the notes, but here latitude is allowed, both as regards relative duration and actual. Even metronomic marks are to be followed approximately only, for the element of rubato (reciprocal ritardandos and accelerandos) makes a slavish adherence to any tempo impossible. The duration then may be varied. How? Gradually, by accelerando or ritardando, or suddenly, by going slower or faster in different passages. In the latter case the composer almost always gives some specific direction, but a player is compelled by no law of art to go slower or faster than his taste dictates.

The taste must be educated, it is true, or the result will offend connoisseurs, but a taste may be educated in no way so quickly as by being allowed a little independence. It is as when a clerk in some department-store is promoted to a position of authority, —he at once increases in discretion and in sound judgment by the very force of the responsibility imposed.

Phrases are usually hnrried toward their climax and retarded away from it, and the climax is most often just beyond the middle. What is true of phrases is true of sections and periods in a still broader sense. The idea is this: Lead up eagerly to the point of greatest significance and leave it with loving reluctance. With the accelerando goes a crescendo, with the ritardando a diminuendo.

Does anyone claim that a pupil, enlightened in this way regarding the fundamental facts of expression, will not play with more power and authority than one who knows only enongh to increase or decrease the power or speed when it is so marked in the score?

SOME REFLECTIONS ON RHYTHM AND ITS STUDY.

BY EDWARD D. HALE.

THE study of rhythm at the lowest point of view is concerned with the relative time-value of notes. The problem in hand is the gaining, hy the pupil, of a practical sense of tone-duration—a husiness which should be despatched with as little ado as possible and no palpable expenditure of time. In all musicstudy the solicitude of the teacher should be to conserve the time and strength of his pupil for the paramount purpose of getting at the heart of the masterpieces. Precious hours may easily be frittered away in the laborious wrestle with things which with the help of a little imagination and a little concession to the modern view of education will get themselves done.

The writer of this article remembers an elahorate system of counting in which perhaps eight or a dozen subordinate beats were added to each beat of a measure, in the painful attempt to get some depraved mite of a note in just its precise place. Huge and preposterous machinery for the grinding of so insignificant a grist! Rather keep the sanity of the pupil and sacrifice the note! This is, of course, swinging to the other extreme. The pnpil should really win an acute sense of the precise value of each note in its place. But the hint of the new edncation is that he should not calculate, but feel, it. Quit calculating and feel he must sooner or later; the contention is that he may feel from the beginning and dodge the deadening business of calculation.

To illustrate: the dotted note is the real *bête noir*. Now the child knows "America," which has a dotted note in the second measure, and can sing it correctly. That is, he really knows the effect of the dot; then lead him to generalize and feel similar passages as he does that. Snppose he should never need to count that or a similar measure; so much clear gain, for the counting is quite extraneous business; it serves to block ont the measure, nothing more; it insinuates that the measure is, as it were, a complete thing in itself, while the design of the bar is merely to indicate the principal pulsations, and it does not always do even that. The mental distraction of counting and the mechanical habit induced are, perhaps, its most serious discount, but there are these objections from the point of view of art, also.

Rhythm next concerns itself with the natural accent, mainly indicated by the bar-line. Here is a point at which teachers very generally lay themselves open to criticism. It would be interesting to find out what proportion of pupils would show in their playing a clear discrimination between double and quadruple rhythm, for example. The opus 2, No. 1, of Beethoven, first movement, is a good illustration. If the rhythm were not treated quite naturally it would be surprising if the second full measure did not get a secondary accent in place of the antidlimax. But one might now and then pardon such a transgression if a clear rhythmical quality were sensible in the general playing. One has only to hear the occasional player in whom a sense of rhythm is vigorous, perhaps approaching the extravagant, to realize how fine and telling a feature it is and to wish that such a sense were more generally diffused.

Rhythm is the phase of musical sense oftener than any other found to be rudimentary, undeveloped. On this point the following observations may be offered: First, that rhythm is the subtlest thing about musical performance; it has neither pitch nor tone nor sound nor duration nor color,—it is a dependent characteristic. In all the intricacy of the performance of music, it is least likely to have accurate interpretation. Which leads to a second observation, viz.: that rhythm ought to be studied independently of other musical effects, or, better still, with the other effects so subordinated that it shall be sure of the clearest attention. It is because this is so little done that the sense of rhythm remains so often dormant and inoperative, not because the faculty is wanting. The hoy that cannot keep step to a drum-corps may never play in time, but he is a *rara avis*.

These are the elements of rhythm, the primary school of it, so to say. There is a higher application which attaches to the crowning work of the artist. In this sense rhythm is to music what symmetry is to sculpture and proportion to architecture. The swell and fall in the phrase, the balancing of phrase hy phrase, the climax, the larger flow and ebb of a movement, these are things to claim the largeness of view, the concentration, and the highest skill of the consummate artist.

It is, after all, the crucial test which puts a quietus on the pretensions of a person of technic. And it is too intimate a part of the very heart of a masterpiece to yield its secret to any hut the sincerest and the truly imaginative. All this furnishes the reason why the study of it, the effort to appreciate and interpret it, should be a prime feature of edncation from the beginning. It is a thing to grow to rather than to acquire. One would readily believe it to be outside the reach of acquisition, a faculty of that subconscious self which so constantly eludes analysis and explanation.

However that may be, the impressionable years should be as liberally supplied as possible with illustrations of the finest artistic quality. The pupil never needs to hear consummate playing so much as then, when he receives impressions through every pore of his body. And the evidence is that it is rhythm in its various features which needs the clearest and fullest exemplification. This, in fact, opens up another field of the deepest interest to the lover of music and educatiun in music. Late researches in psychology are throwing a flood of light upon the whole range of mental development, and incidentally lighting up many an obscure fact tonching the musical gift and its evolution. Here we can only repeat that real musical education begins in infancy, and that our methods of education must be severely reconstructed to take advantage of that period, and that our period, of adolescence, when the mind really gains its most valuable, we may fairly say its most momentous, furnishing.—*New England Conservatory Magazine.*

ACCORDING to a New York correspondent, at a rehearsal recently somebody enthusiastically said to Victor Herbert, referring to his new opera:

"This is the best music you ever made." To which the large and amiahle composer replied:

"I do hope my music is not made, like coats, and sausage, and dough-nuts. I want to have it so celestial that people will think I dream it. Good music is horn, not made."

THE RELATION OF MASTER AND PUPIL IN MUSICAL HISTORY.

BY W. J. BALTZELL.

A NOTED historian has written that back of every great man there is always another, sometimes equally great, sometimes known, often unknown, without whose work the success of the great one had never been possible.

This statement is as true in music as in war, statesmanship, and literature. The great men in music all had predecessors who prepared the ground for their successors, each contrihuting something of permanent value to the art, making our present store of knowledge and practice the result of a cumulative process, in which no single factor could have been spared.

This thought was particularly impressed upon the present writer during a study of the development of the two principal forms of music: polyphonic and homophonic. Each was the product of special conditions, and was carried on toward completion by a chain of workers, each contributing a share to the total, the various members of this chaiu in nearly every case sustaining the relation of master and pupil.

In those early days of music the relation of master and pupil was a most important one. Printing music from movable types was not begun hy Petrucci until about 1500, and the engraving of plates was a slow, laborious process which made music expensive. Pupils did not have a multitude of works of the first rank to consult and to study for precedents, hut had to be content with such manuscript copies as were available. Text-books upon counterpoint and the practice of composers were hut few, and eveu these were written in a scholastic style and in Latin rather than the vernacular.

It is plain to see that the master thus represented both text-book and the example of great works. He gave to his pupils the principles he had learned from his predecessors with whatever he himself had been able to add to it. His office was hoth conservative and inventive. He must preserve all that was good in what had come to him, and he must be in search of newer and hroader truths and methods.

It is an inspiring picture to us, at this day, to look, in fancy, into some room in one of the buildings belonging, say, to St. Mark's Cathedral, Venice, and see the master, Willaert, surrounded by his pupils, telling them of his famous teacher and expounding the rules of his practice, perchance emphasizing some obscure point by a reference to a treasured manuscript which the young pupils reverently and admiringly studied, not one of them, perhaps, conscious that he too formed a link in the chain that was being forged to connect the art of the previous century to that from which we, four hundred years later, call modern music.

To-day when education proceeds by wholesale measure, when colleges and institutions of learning are legion, we have, perhaps, grown away from an understanding of the relation which existed between the masters of the olden times and their pupils, and it may be from this very cause that the teachers of today, in some cases at least, never stand in as intimate association with their pupils as they should. Our theory has changed and, perhaps, not for the better.

It is an oft-repeated saying that the music-teaching profession is a noble one, hut it is for us to ennoble it, to raise it to its rightful place, and to show its true potencies. We are hut one link in the chain that is growing in each generation. It is a duty upon us to see that our link is as strong and enduring as those that go before, and that we transmit to our successors the pure metal that shall be forged into links without flaw. The record of the teacher of those early days is full of inspiratiou to us.

Let us look for a few moments at the list of these great teachers and musicians who passed on from one to the other the canons of the art which developed into our strong and glorious system of to-day.

Prior to Okeghem, who lived from the early part of the fifteenth century to the beginning of the next, musicians were mainly occupied with the invention and development of counterpoint, and had little sight of the subject as comprehending beauty of melodic motion and harmonic contrast.

With Josquin, 1450-1521, pupil of Okeghem, comes in the era of mastery of the resources of counterpoint, which had been laboriously studied, experimented upon, and systematized by his predecessors, together with an attempt to understand and to use the expressive possibilities of the art.

One of his disciples, whose work so nearly resembled his great teacher's that the same compositions have been ascribed to each, was Mouton, who lived 1475-1522.

The next great name is Willaert, 1480-1562, whom some writers claim to have been the pupil of Mouton, others, of Josquin. Very likely he may have studied with both. As the organist of St. Mark's Cathedral, in Venice, he occupied a position of authority, and the school which he established produced a large number of musicians of great prominence. He was the first composer to write double choruses, and has been called the father of the madrigal. Of his many pupils one of the most famous was Andrea Gabrieli, 1510-1586, also organist of St. Mark's. He was the master-contrapuntist of his day, was the first to compose real fugues, and, as an organist, to attempt to develop the composition of instrumental music, thus opening the way to emancipate it from the domination of vocal music.

Prominent among his pupils was Sweelinck, the Dutch organist, 1562-1621. It may be said that some authorities deny that Sweelinck studied with Gabrieli, and ascribe his training to Zarlino, who was one of Willaert's most distinguished pupils, a man of splendid intellect, thorough education, and the greatest theoretician of the early history of music. Others claim that he was simply a diligent student of the works of these masters. Sweelinck was the originator of the organ fugue developed from a single theme, gradually adding counter-themes and welding them all into that complex whole which has made it the highest piece of artistic workmanship in music. His compositions present the first known examples of an independent use of the pedal, as in a fugue. His pupil, Scheidemann, 1600-1654, handed down the teaching of his master and the Italian predecessors to a number of pupils, prominent among them being Reinken, 1623-1722, one of the greatest virtuoso organists of his time. Bach studied with him when a boy, and visited him in later years. Froberger, Kerl, and Frescobaldi, whose works exercised no much influence upon Bach, were subordinate links in this chain.

Thus is completed a chain of master and pupil, great musicians as well, the greatest of their times, covering a period of about three hundred years in which was developed the art of counterpoint and its apex, the organ fugue of J. S. Bach, who united in himself all the excellences of his great predecessors.

Another interesting line may be traced leading to different results and also culminating in one of the great lights of the art.

Carissimi, 1582-1671, contributed much to the development of the monodic style of composition which began to make itself evident at the beginning of the seventeenth century. The source of Carissimi's early training seems in donht, but there were many excellent musicians in the larger Italian cities, pupils of the great teachers mentioned before. Some writers have indicated a connection between Carissimi and Gallei who wrote the first Italian opera. Gallei was a pupil of Zarlino, who was previously mentioned. Carissimi's claim to prominence rests on three points: perfecting recitative, the development of the sacred cantata, and great improvements in the character of accompaniments.

One of his greatest pupils was Alessandro Scarlatti. 1650-1725, the true founder of later Italian opera; If not the originator of the old Italian school of singing, nevertheless the composer who aided wonderfully in forming it, since he himself was a finished singer and the greatest writer of his time for the voice, his works showing great advance in the demands upon singers. His position as head of the Naples School of Music brought him many pupils, the most prominent being his son Domenico Scarlatti, 1685-1757, who had a large share in the development of the sonata and harpsichord technic, and was Händel's great friend. There is also evidence that Händel studied A. Scarlatti's works very diligently.

Another famous pupil of A. Scarlatti was Porpora, 1686-1766, whose education has also been attributed to Greco, one of Scarlatti's pupils, and his successor as teacher of composition at the Naples Conservatory. Porpora is celebrated as the greatest teacher of singing in his time, and was a thorough master of contrapuntal science and a popular composer of operas.

The story of Haydn's connection with Porpora is so well known as not to need repetition in this writing. From the latter Haydn received the only systematic instruction in musical science that he ever had, and thus a chain is made between Carissimi, who broke away from the fetters of the rigid polyphonic school of writing, to Haydn the "father of the symphony," the predecessor, and to some extent the teacher, of Mozart and the precursor of the magnificent chamber-music and unequaled symphonies of Beethoven.

LENGTH OF THE LESSON HOUR.

IN engaging a teacher a certain time is usually specified for the duration of the lesson—an hour, more or less, whatever the case may be. In some instances —in many, judging from the numerous cases that have come to the writer's notice—parents expect more time than the contract calls for. This is a presumption as unjust as it is ridiculous.

A teacher's vocation is his business. A teacher's agreement to give a lesson guaranteed to last a certain length of time and *not less* is a business contract. If the teacher is not particular about time and gives a longer lesson than the contract calls for, all well and good, although experience has shown in innumerable instances that that principle is a wrong one, since, in granting an inch, the proverbial ell is looked for. If, on the other hand, the teacher fulfills his part of the contract conscientiously and gives the full time agreed upon, to the best of his ability, more cannot nor ought to be expected of him.

In a certain case which the writer recalls from his own experience, he had been engaged to give a half-hour lesson at a certain rate. As his time was much taken up and had been arranged so as to do justice to the multifarious demands made upon it, he conscientiously fulfilled his part of the contract by giving thirty minutes, but no more. Imagine his surprise when the grandmother said with her sweetest smile: "My dear sir! When I engaged you, I did so with the idea that you would not be so particular about those thirty minutes. I thought the lesson would last at least three-quarters of an hour." Whereupon the writer answered, and, he hopes, with the approbation of his readers: "My dear madam! If you want me to give three-quarters of an hour, I expect you to pay accordingly." There was nothing more said about the length of the lesson.

In the case of a busy teacher, a voluntary extension of time is impossible. Imagine, for instance, a lesson to be given, say, from ten to eleven; that the following lesson to be given at the house of another pupil is set down at 11.15. Now, suppose the teacher prolongs the lesson and gives a quarter of an hour longer than his contract calls for at the house of pupil No. 1. The result will be inaccuracy. The teacher will be obliged to arrive at the house of pupil No. 2 fifteen minutes late. Without taking into consideration the dissatisfaction caused by this mode of procedure, the teacher is forced to deduct fifteen minutes from pupil No. 2 or else keep on telescoping his lessons or crowding them in one upon the other, a method quite as reprehensible as it is unnecessary. Let the teacher live up to his obligations by giving the full time agreed upon. As we have said above, in no instance can nor ought more to be expected of him.

THE PROCESS OF LEARNING A PIECE.

BY MADAM A. PUPIN.

"Oh! I heard Madam Rivé-King play the loveliest piece, in her concert here, and I bought it and have been practicing it." The speaker was unaware that she was telling an untruth. There was nothing at all like practicing in the way she had been playing. She had actually tried to begin, in her practicing, where Madam Rivé-King had left off.

The practice of a piece includes several processes, mental as well as digital, and these should be taken up in orderly succession. The student should be willing to practice with unfaltering patience, and not seek to hasten to the goal. "The more haste the less speed" is a proverb which teachers should oftener repeat, as a caution, to their pupils. Nothing so retards the finished performance of a piece as the impatient desire, on the part of a player, to hear how it sounds.

Some students who are able to read well and who execute readily may, in a few days, play a piece up to tempo, but, their ears having been satisfied, they rarely go back to finish up the details, which they overlooked in their haste to hear "how the thing went." Some of these students even boast that they can learn a piece in so many days, or that they did not find this or that piece difficult to learn. These should remember the remark made by Joseffy, to a pianist who had said he thought a certain piece easy, which Joseffy had just called a difficult piece. The pianist was requested to play it and complied, after which Joseffy remarked: "To play it like that is not difficult." The truth is, artists never find any piece easy to learn; they see much in it that an amateur never finds. A distinguished violoncellist once told me he never found any piece easy, and said he had given hours of practice to one composition which another 'cellist had called "an easy little thing." The difference was shown in the way the same piece was rendered by the two players.

A great artist will play a piece that you think you know, but he reveals undreamed-of beauties; he makes it speak; it stirs hidden emotions in your breast, and sometimes you fail to recognize it as the thing of eighth and sixteenth notes that you have practiced. Think you he found it easy to play it that way, or that he learned it without practice?

In a European conservatory there are many brilliant players who execute concertos of Beethoven and Chopin as though it was no great thing to do. But one day a hitherto-unnoticed student—it may be a pale young man, or a slender, delicate girl—electrifies the faculty and the other students by a rendering of one of these concertos that far surpasses anything previously heard,—execution faultless and conception ideal. After the first surprise is over, you may hear whispers like these: "I never thought he had anything in him." "No! I never before heard him play anything to the end." "Yes! but did you ever hear his practice; eternally going over the same thing! I thought him a fool." "Certain it is no one here can touch him. Who would have thought it?"

All students practice, but not all practice in the same way. The honor falls to the one who works slowly and carefully, doing no superficial work, and who is willing to wait months, if need be, before even attempting to play the piece, as a whole, to hear how it sounds. It often turns out that the genius is the one who knows how to work most patiently.

To the many who have not a satisfactory method of practice the following suggestions are offered: First decide how much time you will give to the piece to be learned,—one hour each day, perhaps. Begin by playing two or four measures, and repeat them ten times. Observe, in the first three or four repetitions, that the notes, rests and fingering are properly played. Next analyze and memorize the passage—on what chord is the bass founded; is the right hand part founded on a chord, a chromatic, or a diatonic scale, or is it a moving figure; is it in one phrase, or in several? Try to recognize and to remember the form of the passage. Proceed likewise with each two or four measures, until the hour is up, and let this be the portion of study for the week. The next day begin in the same way. It may be easier to play and to memorize, or it may be that no progress has been made in the memorizing. In this case do not be discouraged; continue the method of practice until each four measures can be played without looking at the notes. When this can be done, give the whole attention to the technical requirements, playing the notes as the music demands, by the written signs.

When the fingers can play four measures with exactness, begin practicing eight measures at a time, and use the metronome, starting at one-quarter the rate of speed or less. If the tempo of the piece be 100 quarter notes to the minute, start at one-fourth that speed and work up to one-half, in twenty repetitions. This slow rate of practice is very difficult for some persons, but it reveals the defects of one's playing as nothing else can. After a few days' practice the student will find his task so much easier that he will finish it in less time than an hour, but let him practice no more this week than was played the first day.

The next week a new portion may be gone over in the same way, and when the whole piece has been studied, and partly, or wholly memorized, it may be divided into two, three, or six portions, according to its length, and one part practiced each day. Here is where the real work on a piece begins. It should be practiced in ten different degrees of speed, each degree one, two, three, or four times, making from ten to forty repetitions of each four or eight measures, as may be necessary.

In the slowest tempos the aim must be precision and uniformity of touch and tone. To get this, it will be necessary to play quite loud. As the tempo accelerates, it is necessary to make the accent quite marked; in the fastest tempos this becomes subdued. The aim for some weeks must be to reach the required tempo of the piece, without losing the precision of the slower tempos.

So far the practice relates to the strictly mechanical. After the tempo is gained, or approximated, the passages must be taken at an easy rate of speed and without a metronome. If technical perfection has been aimed at, and in a measure acquired, the player must now begin to listen to himself and criticise himself. He must practice only one phrase at a time, whether it be a long one or one of only two notes; he must criticize and improve the quality of his tone; he must seek different methods of delivery; he must play the same passage both fortissimo and pianissimo, the one to gain certainty and the other to gain lightness. And so he goes on week after week polishing and finishing each phrase, playing it sometimes with one aim and sometimes with another; sometimes for technical perfection only and sometimes to listen to what it has to say. This is the way a sculptor would finish off a statue. He chisels a fine line here and alters the expression; a few more strokes of the chisel and the marble springs into life.

When one practices slowly and carefully in this way, trying to perfect each phrase and passage in a technical way, an interpretation is often revealed to him. It is by trying a passage in different ways that one finds it is saying something, and a story is revealed.

In practicing after this method, all cadenzas or ornamental passages should be taken by themselves and practiced rhythmically as exercises, and in several degrees of speed. It may be necessary to play them many more times than other portions of the piece.

All persons following these suggestions will find other ideas come to them, and may be able, by means of these, to lay out a systematic plan of practice that will help them in future studies. But let him remember that out of imperfect practice he cannot bring a perfect piece.

Said a pupil: "I know how to play it, but I cannot do it." Said the teacher: "I know how to spend money, but I have none to spend." Only what we can play or explain to others do we know.

SOCIAL DEMANDS UPON MUSICIANS.

It is not generally realized by the public that musicians are among the most persistent and thoroughgoing of philanthropists. The members of no other class of professional workers devote more time and labor to the cause of charity, in its every aspect, and yet it is probably the only class whose generosity is not gratefully acknowledged—if not immediately by the public at large, at least to a reasonable extent by the people directly benefited.

As Mary Gaston Laird well says: "Musicians, like other large-hearted people who have not much money to offer for humanitarian purposes, give of their art in the same manner as would a doctor or a lawyer of his acquired skill for the benefit of his fellow-men, singly or collectively. They have done it unostentatiously for so long now that the public has come to consider itself entitled to demand a certain proportion of the time of every musical worker and to look upon it as a right, not as a gift—much less a charity—on the part of the musician."

We are not speaking of the great artists of international reputation, who are notoriously generous in singing and playing in the interests of a benevolence, but of the average musician whose good deeds are done in a corner, and who is dependent upon a local public opinion for his reward. It may be claimed that true charity is without expectation of reward, but few people in this world would continue philanthropists if absolutely unencouraged by gratitude, and a too literal rendering of this truism may grow into—has already grown into—the unreasonable expectation that musicians shall habitually labor without the compensation universally accorded to workers in other fields, and under circumstances where there can be no rightful claim made upon them for charity.

The churches, great and small, and those who labor for them, offend noticeably in this manner. They seem to feel that every musician, however remotely known to them, should be at their command, not only for what might be called regular church work, but also to assist in the customary entertainments arranged for charitable purposes of every kind. The fact that a musician is so often expected at a social function to entertain the crowd for the price of a cup of tea or a lunch, the hostess being shocked beyond remedy if a polite refusal is offered, leads a writer to ask:

"Why are not doctors asked to bring their medicines that they may diagnose and prescribe, in case the hostess or some guest should need medical treatment, in consideration for the hospitality extended to them? Why not discuss jurisprudence at these same social functions and thereby save the expense of legal advice? Why not ask a painter to bring his palette and brushes to adorn a canvas, furnished by the hostess to each guest as a souvenir of the occasion?"—*Music Trade Review.*

The annexed highly interesting and humorous note was prefixed by Mozart to the presentation copy of his "Six Quartets" (opus 10), sent to Haydn in September, 1785:

TO MY DEAR FRIEND HAYDN:

A father, resolved on sending his sons out into the world, thought it his duty to confide them to the safe custody of a famous man of the time, who was also by good fortune his intimate friend. Here, in like manner, great artist and my sure guide and protector, are my six sons! They are, to speak the truth, the fruits of long and painful labor; it is my one fond hope that this labor may be recompensed, and that these offspring will one day be of some consolation to me. You yourself, my dear friend, have evinced your approbation of them. Deign, then, to receive them kindly, and be to them a father, a guide, and a friend.

Is an honest musician to be tormented with music as I have been to-day, and am so often tormented! Verily, no art is so damnably abused as this same glorious, holy Musica, who, in her delicate being, is so easily desecrated.—*Hyperion.*

ANALYSIS OF GRIEG'S PEER GYNT SUITE.

BY EDWARD BAXTER PERRY.

Grieg is the chief living exponent of Norwegian music, as Ibsen is of its literature. "Peer Gynt" is a versified drama by Henrik Ibsen, to which Grieg has written an orchestral suite of that name, from which arrangements for piano have been transcribed, both for two and four hands.

The scenes, incidents, moods, and characters of Ibsen's drama are essentially Scandinavian: wild, gloomy, fantastic, often vague and incoherent to the reader of more classic and polished literature. Peer Gynt, the hero, is a lawless adventurer, of wild and uncouth personality, undisciplined instincts and passions, and most chaotic career.

The various parts of the Grieg suite are founded upon various scenes of the drama, but the numbering of the different movements will mislead the players, as the chronological progression of the drama is not always adhered to in the music. The following is the order in which the numbers should be presented to fit the scenes which they represent in the life and adventures of Peer Gynt. 1. Peer Gynt and Ingrid. 2. Troll Dance. 3. Death of Ase. 4. Arabian Dance. 5. Anitra's Dance. 6. Solveig's Song. 7. Morning. 8. Storm. 9. Cradle Song. I have included in their proper places, two of the songs of Solveig, the principal heroine of the drama, which Grieg has also set to music, and which should be rendered by soprano voice.

1. Peer Gynt and Ingrid.

This is also called "Ingrid's Complaint" and "*Brautraub*," or the robbery of the bride. It is the first of the scenes in the drama which Grieg has rendered into music, and represents one of the earliest escapades in the life of the hero, when he attended the rustic festivities of a wedding in the neighborhood, and, seized with a sudden infatuation for the bride, Ingrid, ran away with her to the mountain in the face of the assembled company. The first four measures, marked "allegro furioso," suggest the furious movement and delirious excitement of the flight and pursuit, contrasting ludicrously with the dazed, helpless astonishment of the disappointed bridegroom.

The following protracted plaintive minor strains embody the complainings and reproaches of Ingrid, grieving for a life ruined and happiness destroyed, from which Peer suddenly makes his escape, brutally leaving her to her fate in the hills, and the first four measures are repeated at the close, to indicate that the only lasting impression made upon him by the whole affair was that of the exciting and triumphant moment of his success.

2. Troll Dance.

This is the most graphic of all the numbers, and is sometimes called "In the Hall of the Mountain King." The *trolls* seems to be the Scandinavian mountain spirit, but more of the nature of gnomes, cobalds, and goblins than of the gentle elves and fairies of English lore. After deserting the unfortunate Ingrid in the forest, Peer fled still deeper into the rugged fastnesses, where he was surrounded at night-fall by a pack of trolls, who alternately teased and entertained him with their pranks and antics, until scattered at dawn by the sound of church-bells in the distance.

The grotesque character of this movement admirably depicts the uncanny mood and nature of the trolls. The opening measures are light and weird, fantastically suggesting the stealthy footsteps of the gathering pack of trolls, emerging tiptoe from the mists and shadows of the night, and cautiously surrounding their uninvited guest. Little by little the movement becomes more impetuous as the hilarity and excitement increase until toward the close it grows to an incoherent whirl and rush above which ring out sharply the gruesome shrieks of the infuriated goblins, balked of the continuance of their vindictive delight in tormenting their victim by the approach of dawn.

3. Death of Ase.

On returning to his mother's hut in his native village, after these and many other adventures, Peer finds her on her death-bed, and remains with her through the night, during which she passes away, enlivening her last hours with the most preposterous tales and pantomimes. This scene of the drama, in spite of its solemnity and sadness, carries the fantastic to the extreme verge of the grotesque.

The illustrative music is cast in the mold of a "Funeral March," without trio and with but one well developed theme. In it Grieg has emphasized only the sombre and tragical aspect of the situation, ignoring entirely its touches of ghastly humor. The utter and crushing despair of a wrecked and disappointed life, of shattered hopes and unrequited and unappreciated maternal affection, sobs through its strains, enhancing the pangs of approaching dissolution. Its mood is that of unqualified gloom, unrelieved by a single vibration of hope or consolation.

4. Arabian Dance.

In the interval which has elapsed since the death of Ase, our hero, now in the prime of life, driven by his erratic spirit and love of adventure, has landed upon the coast of Africa, after being fairly hounded out of his own country by the ridicule and contempt of his neighbors. This scene takes place in an oasis of the Great Desert, where an Arab chief has pitched his tent, and where Peer, mounted on a stolen white charger and clad in stolen silk and jeweled robes, has arrived in the rôle of the prophet to the Bedouins. A bevy of Arabian girls are dancing before him in oriental costumes, pausing to render homage at intervals to the supposed prophet, who reclines among cushions, drinking coffee and smoking a long pipe. The music begins with a monotonous rhythmical figure in the accompaniment, suggesting the beat of tambourines and castanets, and the melody of the opening strain is weird, rather than bright, stealthily playful rather than openly gay, rising soon to a considerable degree of excited movement. The trio, with its double melody and its languorous warmth of cadence, tells of increasingly involved figures in the dance and a more voluptuous, seductive grace of motion among the dancers. Then the opening strain is repeated, with its clash of tambourines, its tinkle of silver bangles and anklets, and its mood of repressed—but joyous—humor, beneath a flimsy veil of fictitious gravity.

5. Anitra's Dance.

Anitra, the light-limbed and dark-eyed daughter of the chief, has won the especial favor of the prophet, and dances alone before him after her companions have retired. Peer is enraptured and promises to make her an houri in paradise, and to give her a soul, a very little one, in return for her love and service. She is not much tempted by the soul, but finally consents to fly to the desert with him for the gift of the large opal from his turban. Anitra's dance is more warmly subjective, more distinctly personal in character than the preceding, at once lighter and more rapid, more tender and winningly graceful, full of arch defiance, playful witcheries, and coquettish confidence of the high-born maiden and practiced solo danseuse, certain of her power and bent on using it to the full, for the complete subjugation of their prophet guest. We can almost feel her smoothly undulating movements, her swift—but seductive—changes of pose, and those sharp, stolen side-glances, skillfully blended of shyness and fire, flashing from beneath her drooping black lashes, fascinating, but dangerous, like lightning gleams from a fringe of somber cloud.

6. Solveig's Song.

Solveig, a Norwegian maiden of Peer's own village, the earliest and only worthy love of his life, whom he has deserted in a spasm of virtue, feeling himself unfit to remain with her, sits spinning at the door of a hut, in a forest far up in the North. She is now a big hut, in a forest far up in the North. She is now a middle-aged woman, fair and comely and as she spins she sings of her unfailing faith in Peer's return, her own ever constant love, and her prayers to God to strengthen and gladden her lover on earth or in heaven.

In the music to this song Grieg has admirably depicted the character of Solveig: beautiful, tender, joyous, and full of hope. The English translation of the words, which is but a poor and inadequate representation of the original, runs as follows:

Though winter departeth,
And fadeth the May:
Though summer, too, may vanish,
The year pass away,
Yet thou'lt return, my darling.
For thou, love, art mine.
I gave thee my promise,
Forever I am thine.

God help thee, my darling,
If living art thou:
God bless thee, O my darling,
If dead thou art now.
I will wait thy coming
Till thou drawest near,
Or tarry thou in heaven,
Till I can meet thee, dear.

7. Morning.

This, the most musical and sensuously beautiful movement of the whole suite, represents daybreak in Egypt, with the desert in the distance and the great pyramids, with groups of acacias and palms in the foreground against a rosy eastern sky. Peer stands before the statue of Memnon in the first hush of the dawn, and watches the rays of the rising sun strike upon it, when, true to the ancient tradition, the statue sings. Soft and mysterious strains of music, monotonous and prolonged, are drawn by the sunbeams from the venerable stone.

The melody of this movement is of extreme simplicity and lyrical beauty, pure and fresh as the dawn. Its cadences swell in power and volume as the sun rises higher; and the full flood of light is transmitted into a full flood of song as the statue thrills and vibrates with the first kisses of the ardent Egyptian sun.

After the climax, which is full and joyous, but never passionate, the music diminishes and dies away in broken snatches as the statue, now thoroughly impregnated with light and warmth, ceases to emit those sounds with which it has been said to salute the daybreak for four thousand years.

8. Storm.

Peer Gynt, now a vigorous old man, is on board a ship in the North Sea off the Norwegian coast, trying to discern the familiar outline of mountains and glaciers through the gathering twilight and gathering storm. The wind rises to a gale; it grows dark; the sea increases; the ship labors and plunges; breakers are ahead; the sails are torn away; the ship strikes and goes to pieces, a shattered wreck, and the waves swallow all. Peer, true to his nature, saves his life and adds to the list of his sins by pushing a fellow-passenger from an upturned boat which will not support both, and floating to shore.

This, the final instrumental number of the suite, is by far the most difficult, important, and pretentious of them all; and whether regarded from a musical or descriptive standpoint, is unquestionably the crowning effort of the whole work. It portrays the mood and the might of the tempest with startling vividness, the blackness of the storm-racked clouds, the rage of the wind-lashed waters, the shrieking of the gale through snapping cordage, the almost human complaining of the noble ship, struggling hopelessly with her doom. In brief, the strength, the power, and the manifold phantom voices of the storm are simultaneously and graphically expressed, and in the mood and movement, both in duration and completeness of development, exceed those in any of the other numbers. At length, however, after the catastrophe, the force of the storm is broken, the fury of wind and waves

subsides, and the receding thunder-clouds mutter their baffled rage and threats of deferred destruction more and more faintly as they disappear, and the light of morning breaks upon the scene. Then softly, like the audible voice of the sunlight, comes an instrumental transcription of Solveig's song of love, previously sung, whose familiar strains symbolically express the idea that her sleepless affection, her guardian thoughts, and prayers have watched over her loved one and brought him at last safely, through danger and tempest, to his native shore. This symbolic use of Solveig's song, with its suggestive significance, is, in my opinion, the happiest and most poetic touch in the whole composition.

9. Solveig's Cradle Song.

Solveig, the guardian angel of Peer's life, represents and appeals to all that is good in his nature. Her influence, even in the midst of his maddest escapades, has never wholly deserted him, and serves at last as the magnet to draw him back to her and home. The last scene in the drama represents Solveig, now a serene-faced, silver-haired old lady, stepping forth from the door of the forest hut, on her way to church. Peer, who in his chaotic fashion has become a prey to disappointment, to remorse, and to fear of death, appears suddenly before her, calling himself a sinner and crying for condemnation from the lips of the woman whom he has most sinned against. Solveig sinks upon a bench at the door of the hut. Peer drops upon his knees at her feet and hurles his face in her lap. The sun rises and the curtain falls as she sings her lullaby song of peace and happiness. Grieg has set these last stanzas of the drama to music under the title of "Solveig's Wiegenlied," or "Cradle Song." They are translated as follows:

Sleep thou, dearest boy of mine;
I will cradle thee, I will watch thee.
The boy has been sitting on his mother's lap,
The two have been playing all the day long.
The boy has been resting at his mother's breast,
The boy has been lying close in to my heart
All the day long. He is weary now.
Sleep thee, dearest boy of mine!
I will cradle thee, I will watch thee.
Sleep and dream thou, dear, my boy!

These lines seem to indicate a transition from wifely love to maternal love in the affection of Solveig, with the advent of age. The moral of the drama, not a very ethical one, but one which has possessed the minds of many devoted women since the world began, appears to be that in love alone is salvation. Whatever the errors and sins and follies of the man, be is won at last, and saved even at the eleventh hour, by the faith, the hope, and the love of one devoted woman.

[Ed. Note: Through a misunderstanding a portion of the above analysis by Mr. Perry from the "Greig Program Book of the Derthick Musical Literary Clubs" has already appeared in The Etude, without credit being given to the author and without his knowledge. In fairness, and at Mr. Perry's request, we print it here complete under his signature.]

A Famous Prima-donna.—Is the glamour gone from the great names in song? Are they to be flouted at with skeptical questionings—those splendid reputations of the past? "Jenny Lind! Ugh! I do not believe she sang any better than the best singers of to-day. Pasta, Alboni, Lablache, and Lind—they were so celebrated because there were fewer singers in their day."

Wait, oh, impatient one, so full of pride in the world's pushing and striving and machine-making! I have a tiny vase of the commonest pottery. It is four thousand years old, and it was made upon just such a wheel as as used to-day and from no better clay than is used in our plainest "stoneware," yet its surface shows iridescence that cannot be reproduced now in such material. There are "lost arts." There are other arts that have made no actual progress in centuries. The art of singing is one of these last.

ANTON RUBINSTEIN.[1]

BY CAMILLE SAINT-SAENS.

At the time of Chopin's death the world possessed no *great* pianists. Thalberg, wearied with success, had retired to private life in Italy. Liszt, forsaking the piano for the conductor's baton, was capellmeister at Weimar; not that there were left no brilliant virtuosi, such as Döhler, Ravina, and Gottschalk; there were *heroes*—so to speak—of the pianoforte, but no *gods*. The violinists then occupied the Olympian heights, and if none among them had been able to take up the bow of the marvelous Paganini, Alard, Vieuxtemps, and Sivori shone like stars of the first magnitude, each one having his admirers and his disciples.

As to the gods of the piano, the race seemed, indeed, extinct, when there appeared one day on the billboards of Paris a small, modest placard bearing the name "Anton Ruhinstein"—a name then absolutely unknown!

The great artist despised all press puffing and advertisement; so that his first appearance in the world's artistic center was in no way heralded. For his *debut*, he chose his own G-major concerto for piano and orchestra, the concert taking place in the small, but attractive, Salle Herz, since then demolished.

Of course, not a single paying listener crossed the threshold of the hall. The critics were there, however. The next day the artist was already famous, and at his second concert the hall was crowded to the doors!

I was present at the second one. From the very first notes I was dumbfounded,—harnessed to the conqueror's chariot! The concerts succeeded one another and I missed none of them. It was suggested to me to introduce myself, but, despite his youth—for he was then twenty-eight—and his reported cordiality, I was terribly in awe of him. The idea of seeing him and addressing a word to him, face to face, positively unnerved me. It was not until the following year, at his second appearance in Paris, that I mustered up the courage to make myself known to him.

The ice was soon broken. I won his friendship at once by reading off at sight on the piano the orchestral score of his "Ocean Symphony." I played quite well then, and, besides, his symphonic music, sketched in bold outlines and illumined in dull tints, was not extremely difficult for sight-reading.

From that day on, our friendship was sealed by a bond of mutual affection; the evident sincerity of my admiration touched him. Meeting together frequently, we played many duos for four hands; sometimes roughly handling the piano which served us as a battlefield, without pity for the ears of our listeners.

Those were happy days! We musicalized fervently and never wearied, simply because of our love for it. I was delighted and enchanted to meet with a *true* artist—an artist in every sense of the word—and one exempt from all narrowness or meanness of spirit, which sometimes is an unfortunate characteristic of genius.

Ruhinstein came to Paris each winter, bis success constantly increasing and our friendship becoming more and more intimate. One season he asked me to take the leadership of the orchestra for the concerts be was going to give. At that time I had done but little conducting, and I naturally hesitated to undertake the task. However, I accepted, and it was in these eight concerts that I received my training as an orchestral leader.

He brought to the rehearsal manuscript scores, badly scribbled, full of erasures, cuts, and alterations of every conceivable sort. Never was I able to obtain the music in advance. It was so amusing, he said, to see me wrestling with these difficulties! Also, while be was playing, he never concerned bimself about the orchestra accompanying him. It was necessary to follow him at hap-hazard, and at times such an immense volume of tone arose from the piano that I could hear nothing, and had only the sight of his fingers on the keyboard to guide me.

Rubinsteiu and I, being both in Paris at this time, became well-nigh inseparable, to such a degree that many people wondered at it. He, athletic, indefatigable, colossal of stature as of talent; I, small, frail, and slightly consumptive; we formed a couple similar to Liszt and Chopin.

The latter I resembled only in weakness of physique and poorness of health; without pretending in any way to succeed this wonderful being, this salon virtuoso who, with some light pieces (at first glance appearing rather insipid), some studies, mazzourkas, waltzes, and nocturnes, has revolutionized the divine art and opened the way for all modern music! I have only his inspiring influence, and cannot even compare myself to him as being consumptive, for he died of his malady while I have been prosaicly cured of mine.

In revenge, Ruhinstein could boldly face the recollection of Liszt, with his superhuman technic and his irresistible power to charm; but in other respects they were very different. Liszt is the *eagle* and Rubinstein the *lion*; those who have ever seen that tawny, velvety paw lay its powerful caress upon the keyboard will never forget it! These two great artists had nothing in common but superiority. Neither one excelled the other. Even when executing simply the most insignificant pieces they remained always *great* through sheer force of unccercible nature; living incarnations of art, they imposed a kind of awe, outside of any ordinary admiration; hence could they work miracles!

Have I not seen Rubinstein, with no other attraction than himself and a piano, fill with a surging crowd of humanity, as often as he liked, that enormous hall of the Eden Theater, which he would afterward fill with vibrations as sonorous and varied as those of an orchestra. And when he added thereto the orchestra itself, what astounding rôle played the instrument under bis fingers, across that sea of sound! A lightning flash across a stormy sky can alone give the idea. And what an art of making the piano sing! By what magic did those velvety sounds possess infinite duration, which they neither do nor can have under the fingers of others?

His personality dominated at all times. Whether be played Mozart, Chopin, Beethoven, or Schumann, it was always Rubiustein. For this he can neither be praised nor blamed, for he could not do otherwise. The lava from a volcano does not, like the river-current, flow obediently and submissively between the banks.

Rubinstein died confident of the future, persuaded that time would assigu to bim bis proper niche among the immortals in the realm of music. The succeeding generations, having lost the remembrance of the thundering and triumphant pianist, will be better able perhaps than ours to appreciate this mass of works, so diverse, but yet marked with the same imprint, the product of a mighty mind. Such abundance, such breadth of lines, such grandeur of conception, is not to be found on every street-corner; and when the rage for excessive modulation shall be over, when one will weary of kaleidoscopic effects and complications of form, who can say that we shall not rejoice again to hear the "Ocean Symphony," with its fresh, invigorating breezes and its surging billows gigantic as those of the pacific?

After wandering at random through the rank growtb of the virgin forest, after inhaling to intoxication the perfumes of tropical flora, who knows but that we shall delight to open our lungs to the pure air of the steppe and repose our eyes on its boundless horizon? Those who live shall see!

In the meanwbile, I have sought to render homage to the great artist, whose friend I have had the honor and fortune to be, and to whom I am forever grateful for the affectionate sympathy and the intense artistic joys that he has given me.

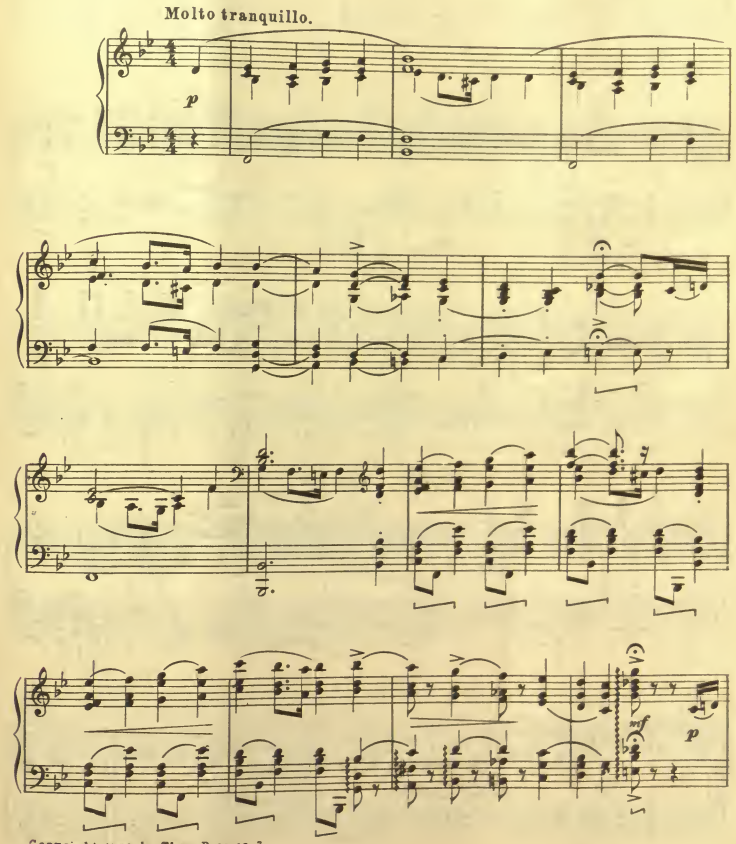
[1] From "Portraits et Souvenirs" (Paris, 1900). Translated by Harold Bond Nason.

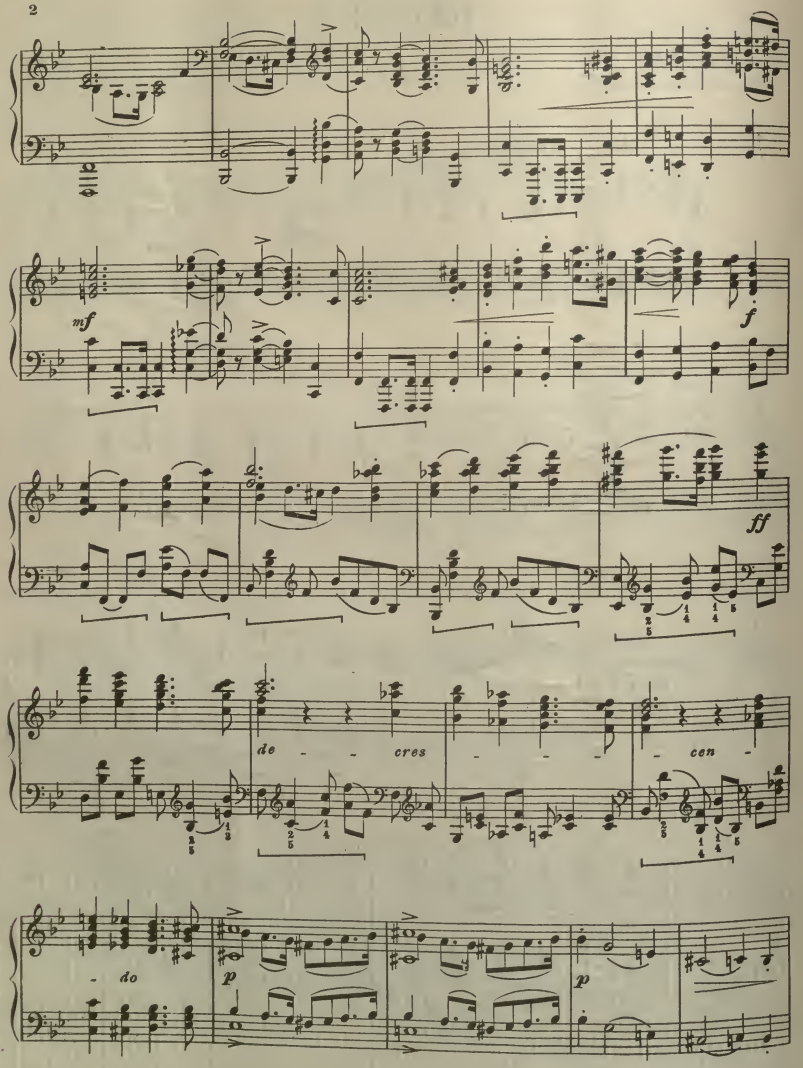
No 3189 1

REGRET.

Edited by
Preston Ware Orem.

C. HAWELKA, Op. 7, No. 4.

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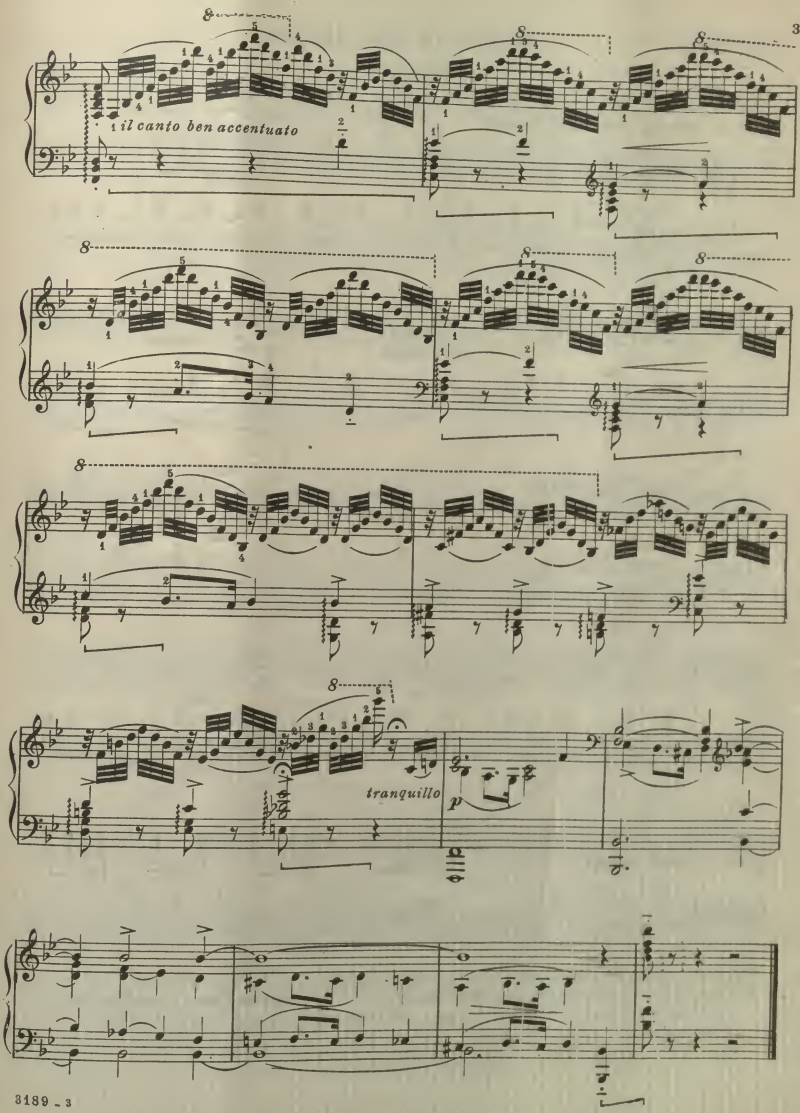
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№ 1423

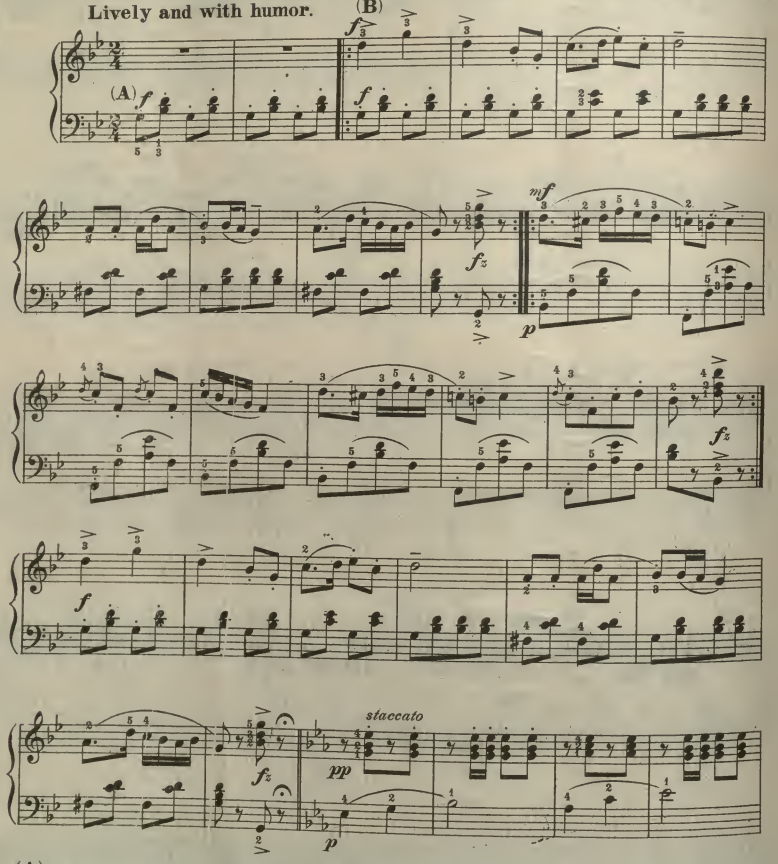
Dance of the Bears.

(Bärentanz.)

Carl Heins.

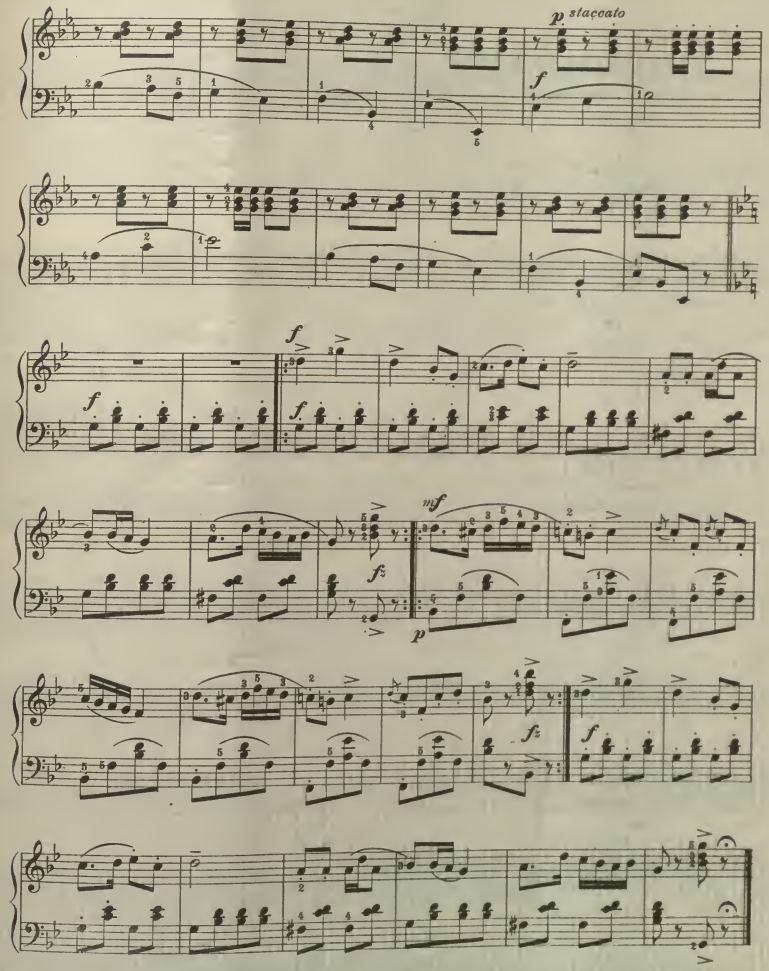
(♩=92)

Lively and with humor.



(A) The left hand sempre staccato unless otherwise marked.

(B) The first eight bars and their repetitions will gain a certain uncouthness not inconsistant with the title, if the left hand is played as loud as the right. In other places observe the dynamic signs carefully.



THE PALM BRANCHES.

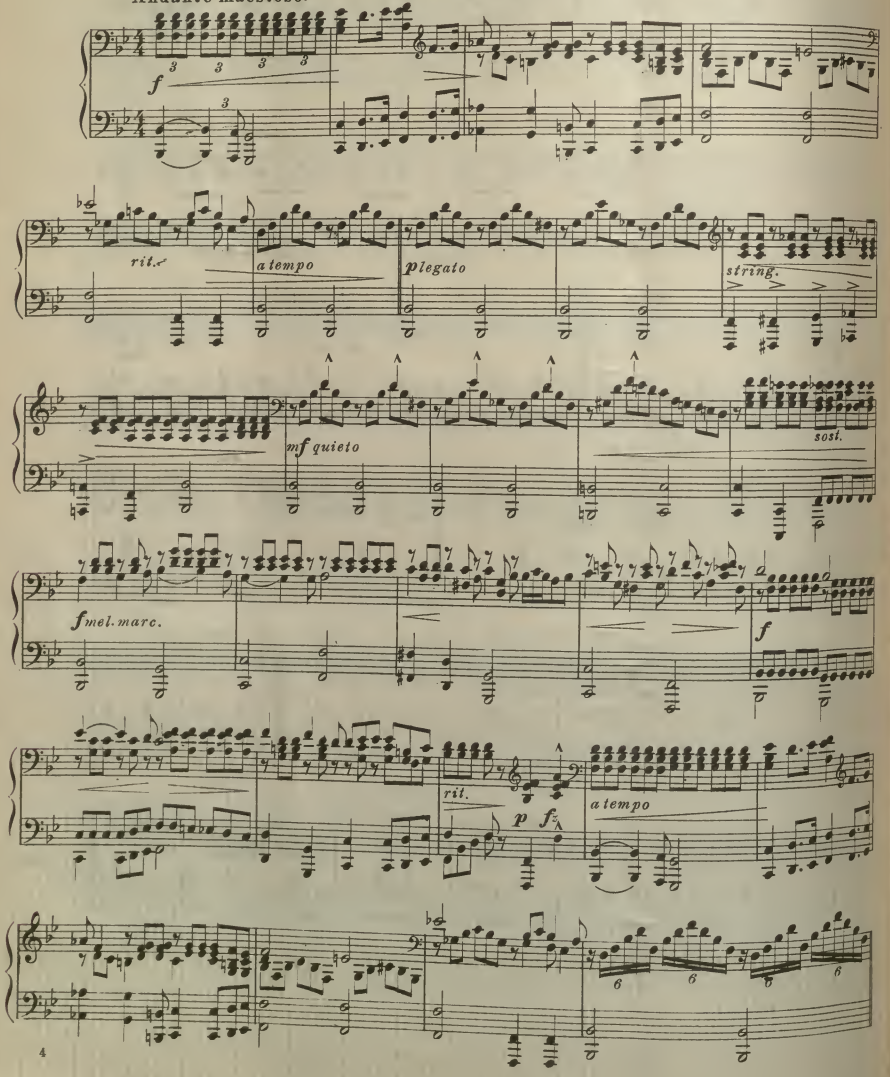
LES RAMEAUX.

J. FAURE.

SECONDO.

arr. H. ENGELMANN.

Andante maestoso.



THE PALM BRANCHES.

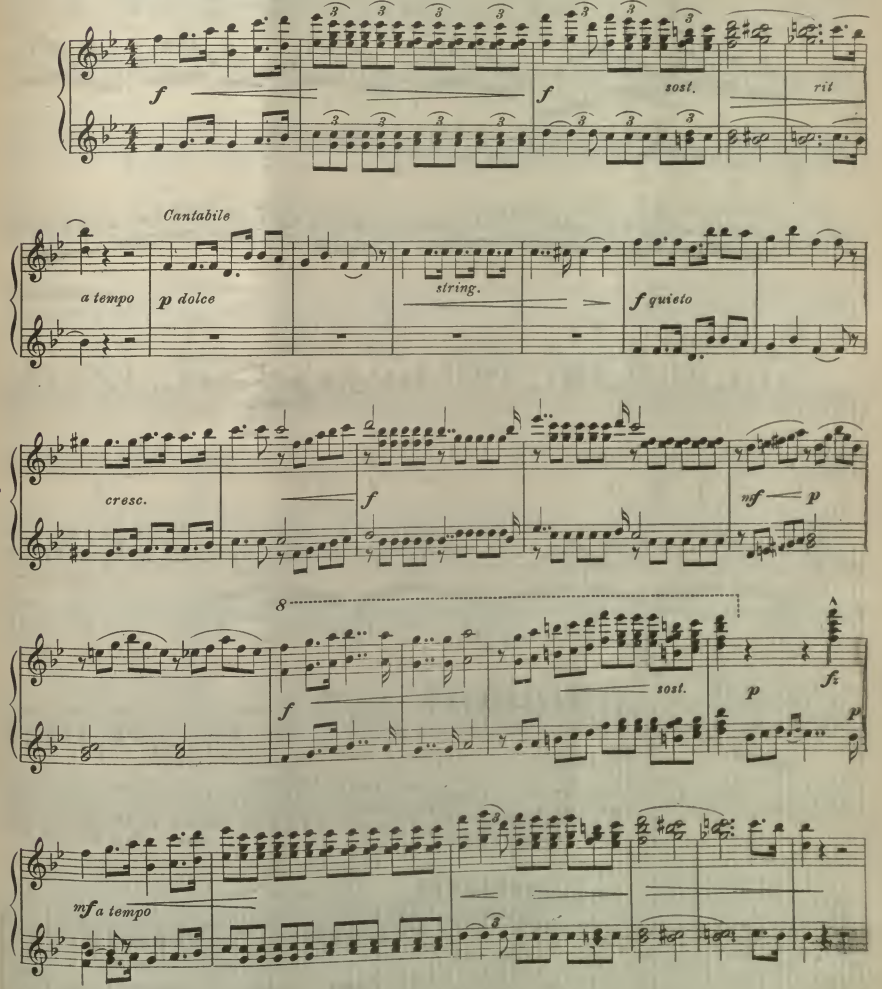
LES RAMEAUX.

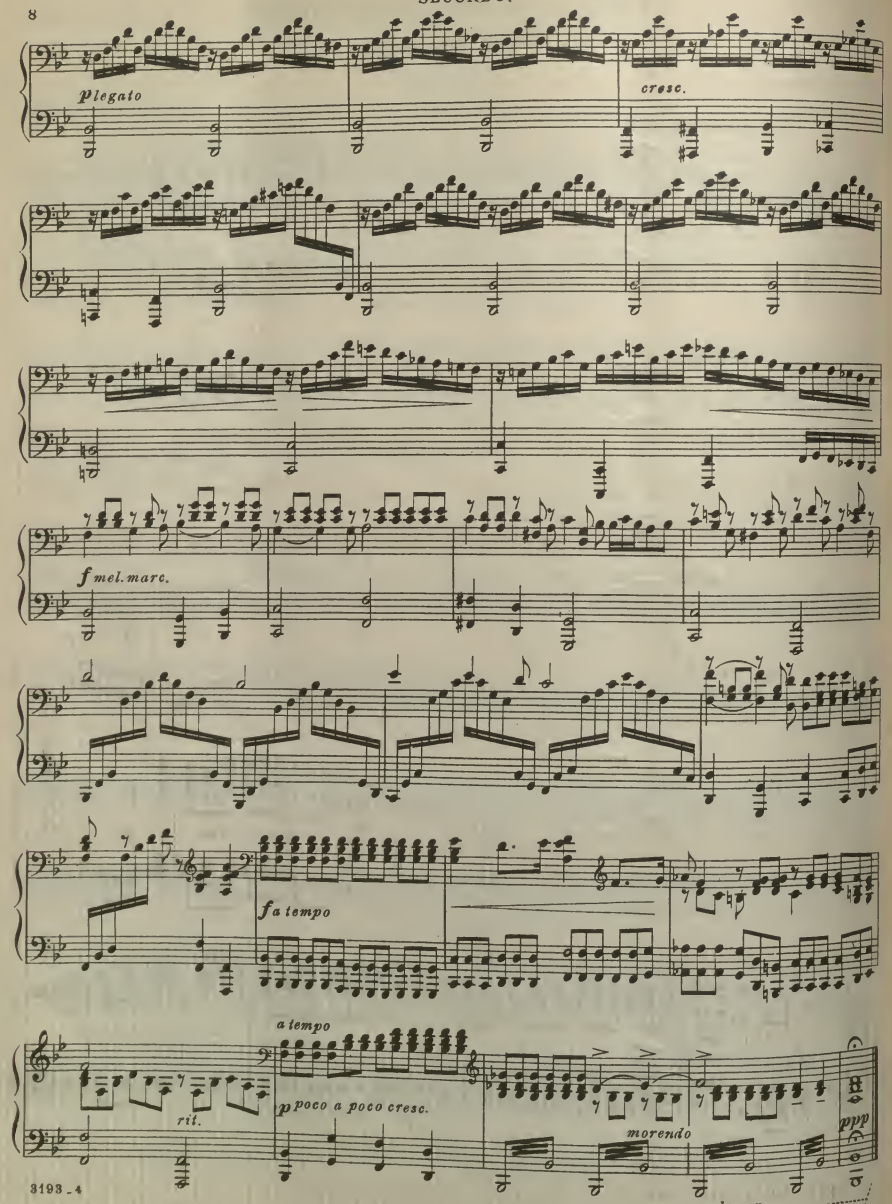
J. FAURE.

PRIMO.

arr. H. ENGELMANN.

Andante maestoso.

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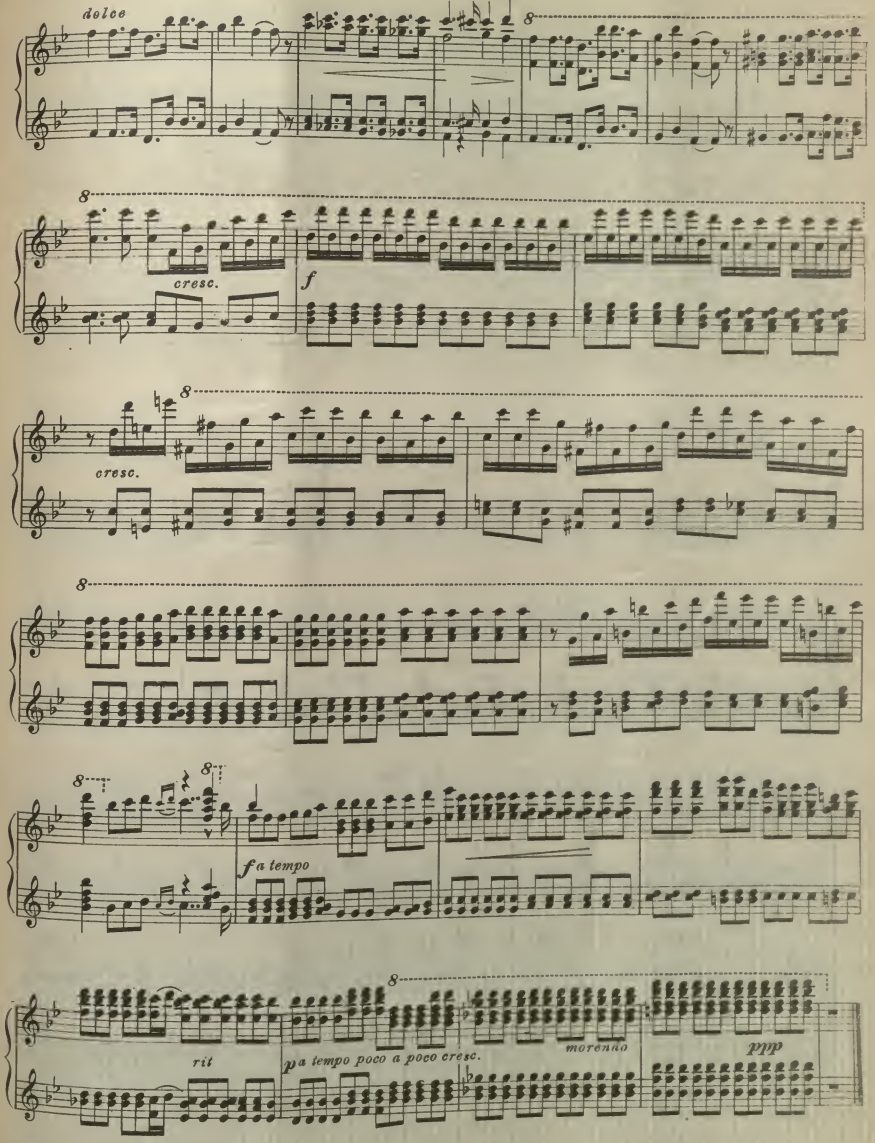
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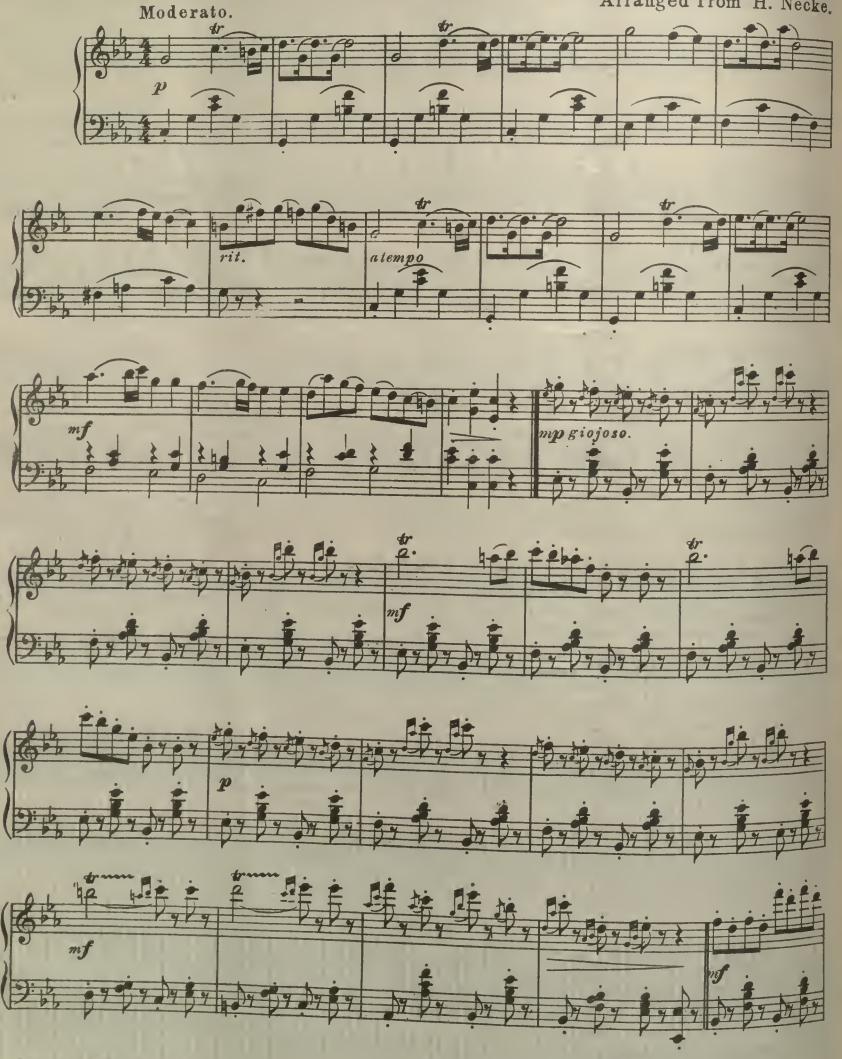
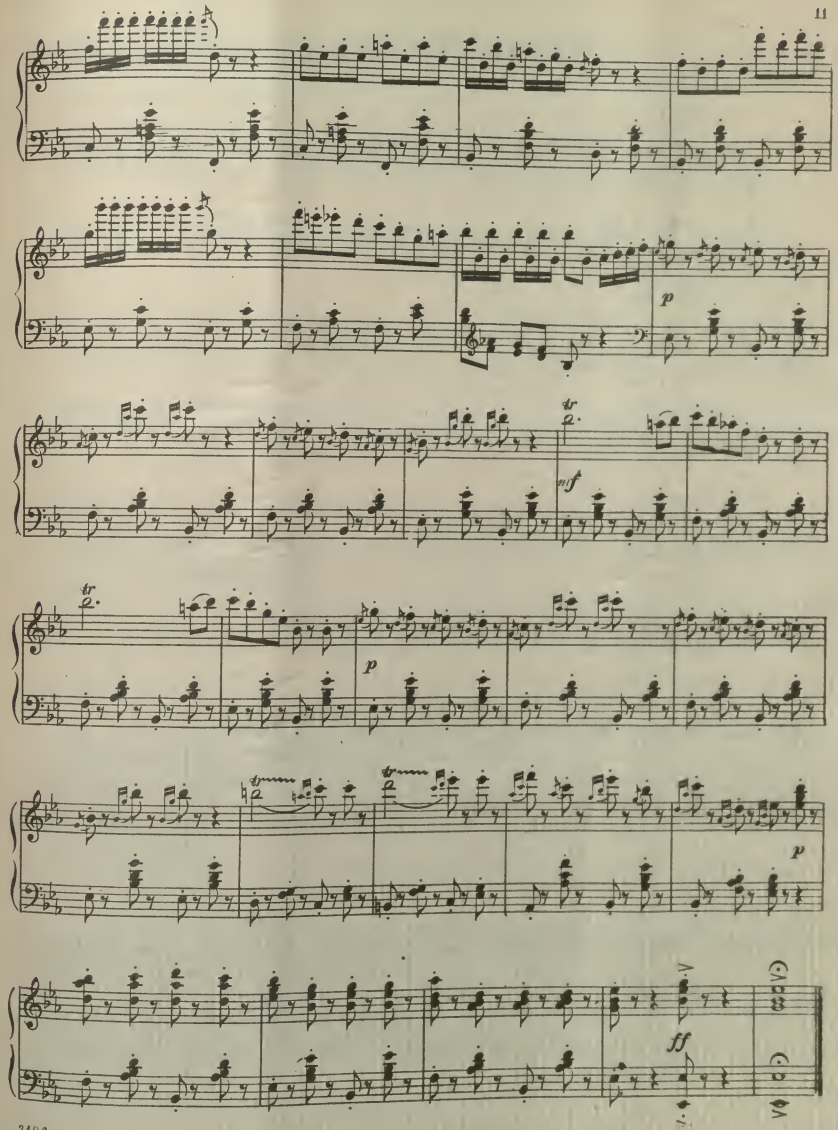
No 3196 The Prisoner and the Nightingale.

Arranged from H. Necke.

Moderato.

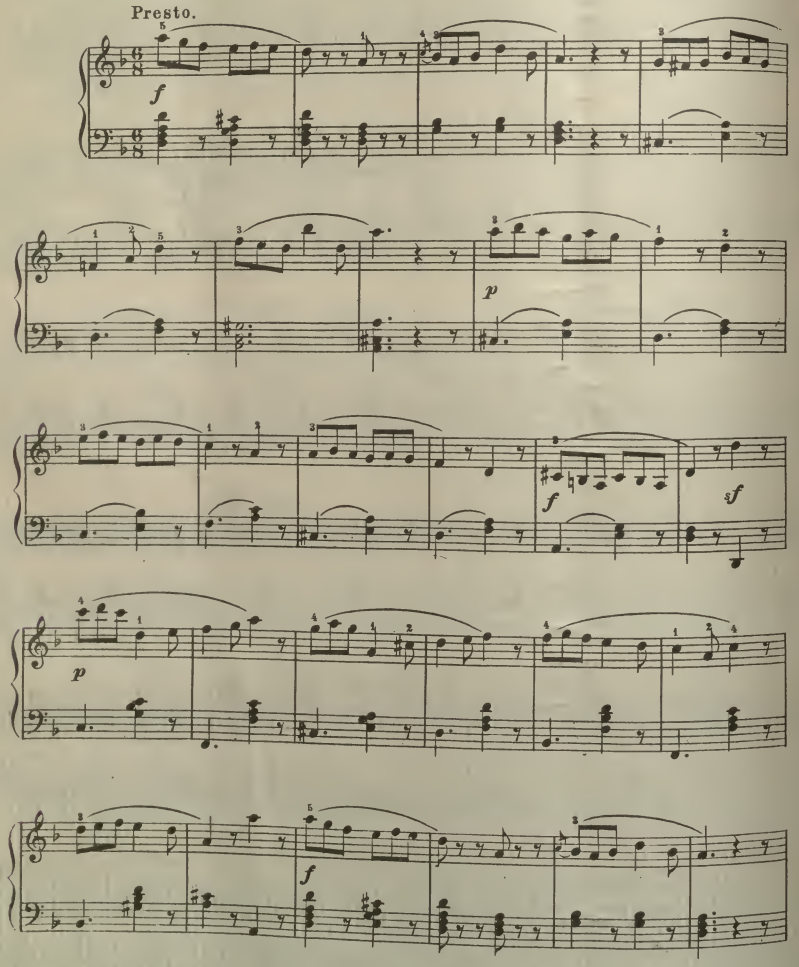


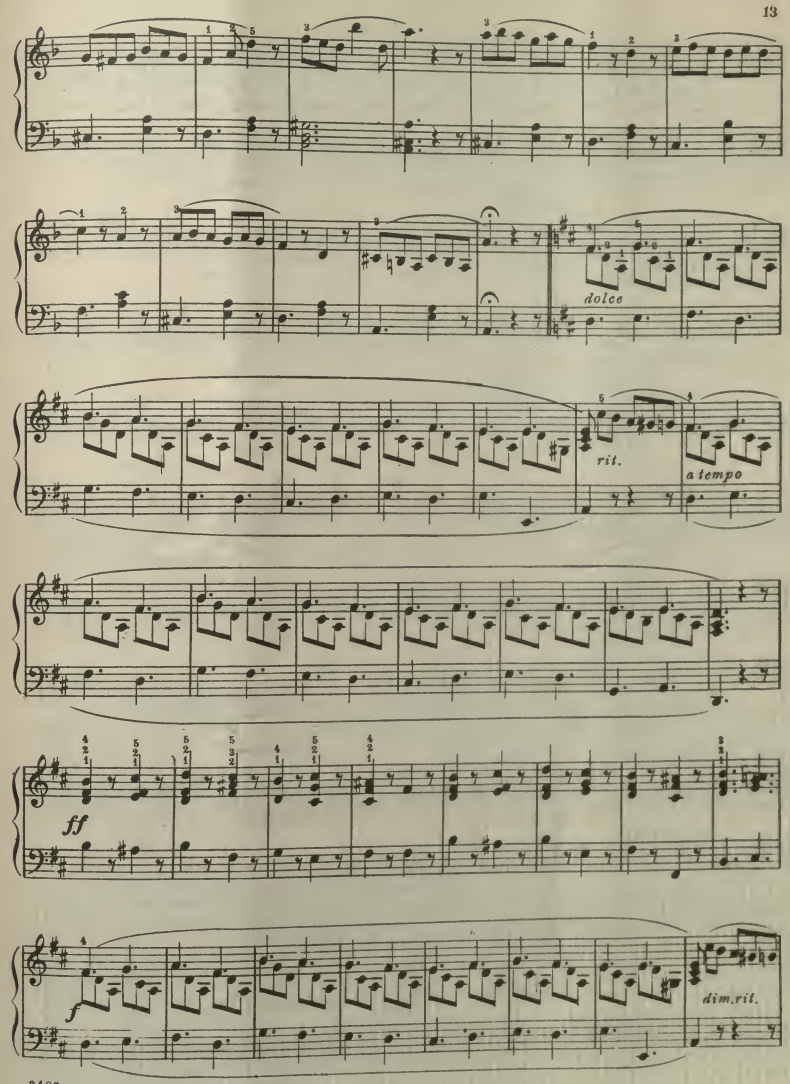


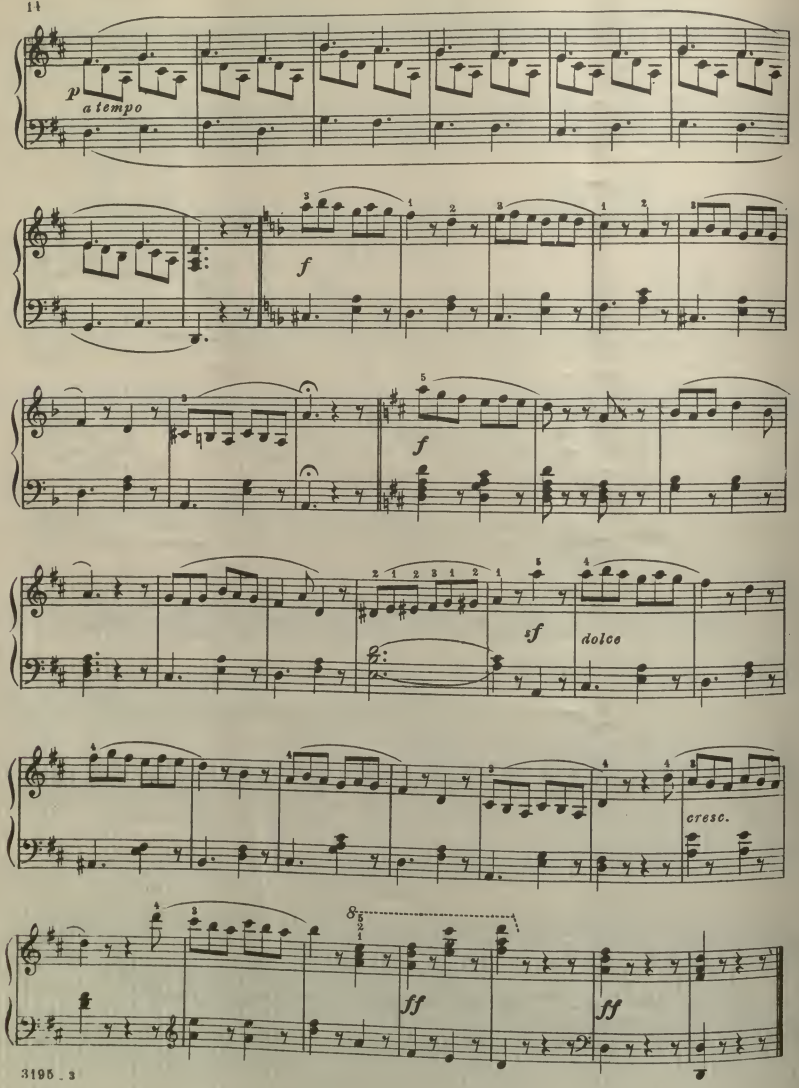
TARANTELLA.

FRANK L. EYER, Op. 15.

Presto.







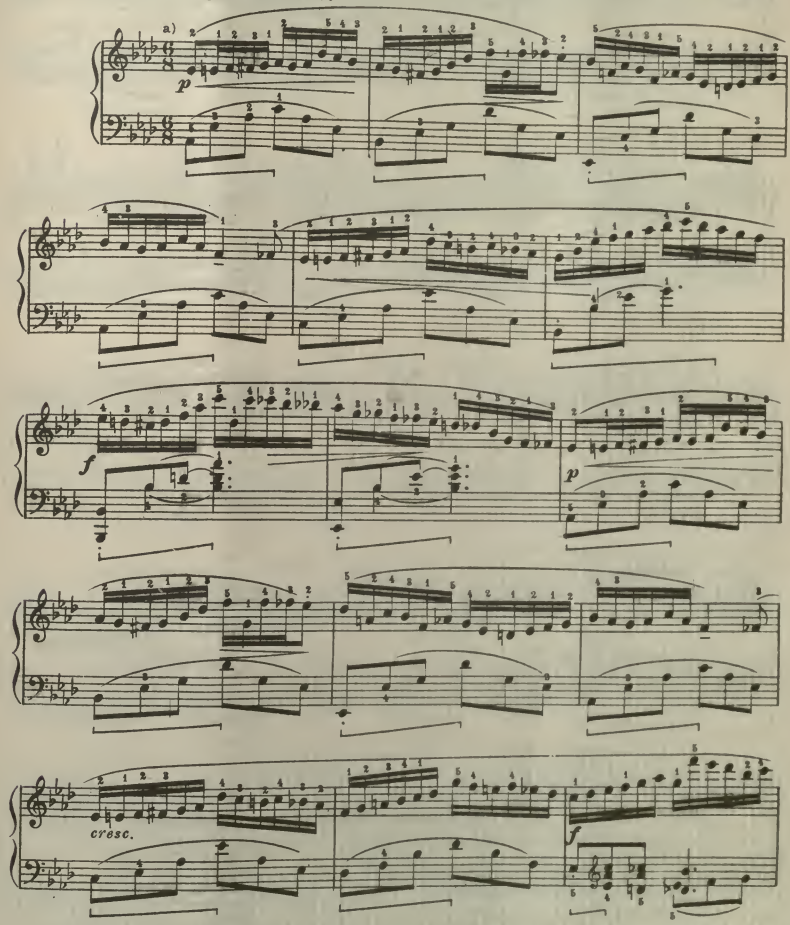
No. 3192

IMPROMPTU.

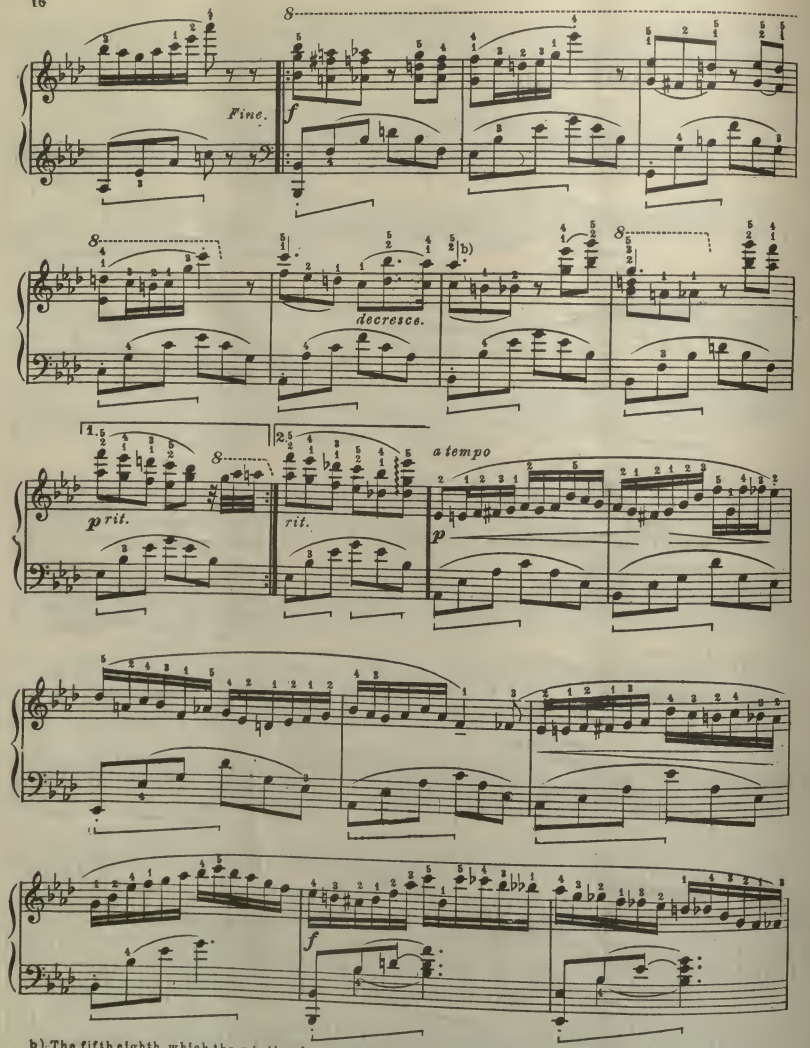
Revised by
Constantin von Sternberg.

Allegro moderato.

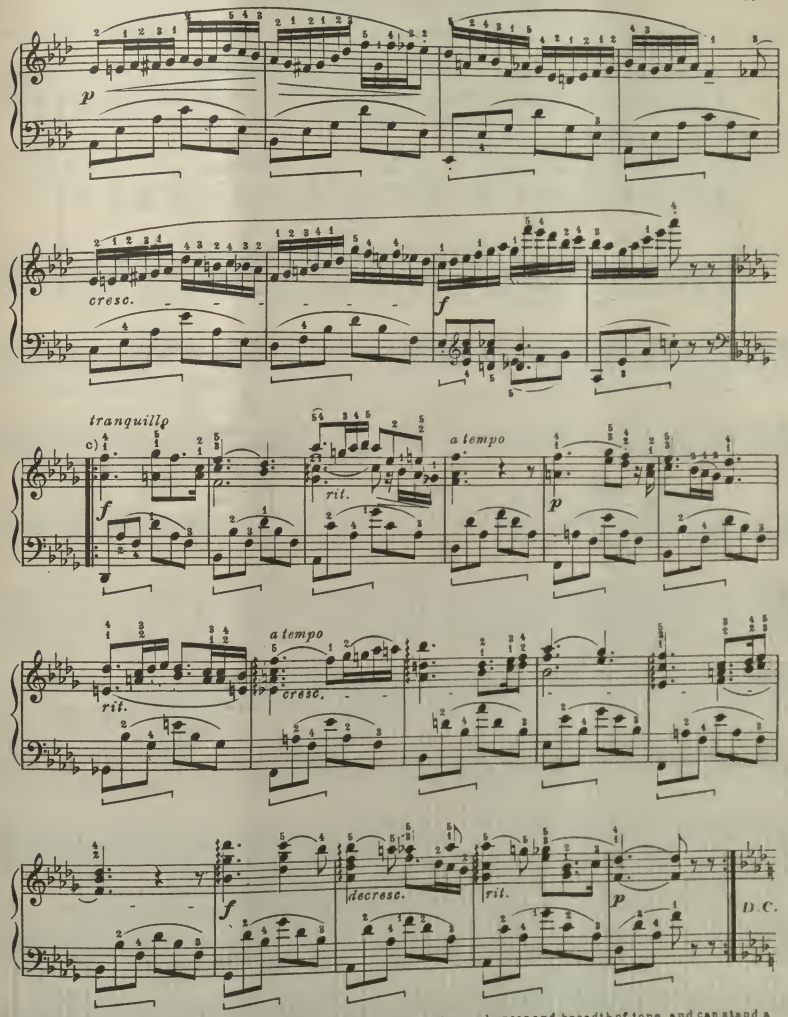
A. ORE, Op. 33.



a) After having practiced this principal part with a strict *legato* touch, it will add crispness to the *legato* and prevent overlapping if it is tried a few times with *finger-staccato*.



b) The fifth eighth, which the r. h. thumb strikes, has to be regarded as the (resolving) sequel of the A flat of the fifth finger on the first beat.

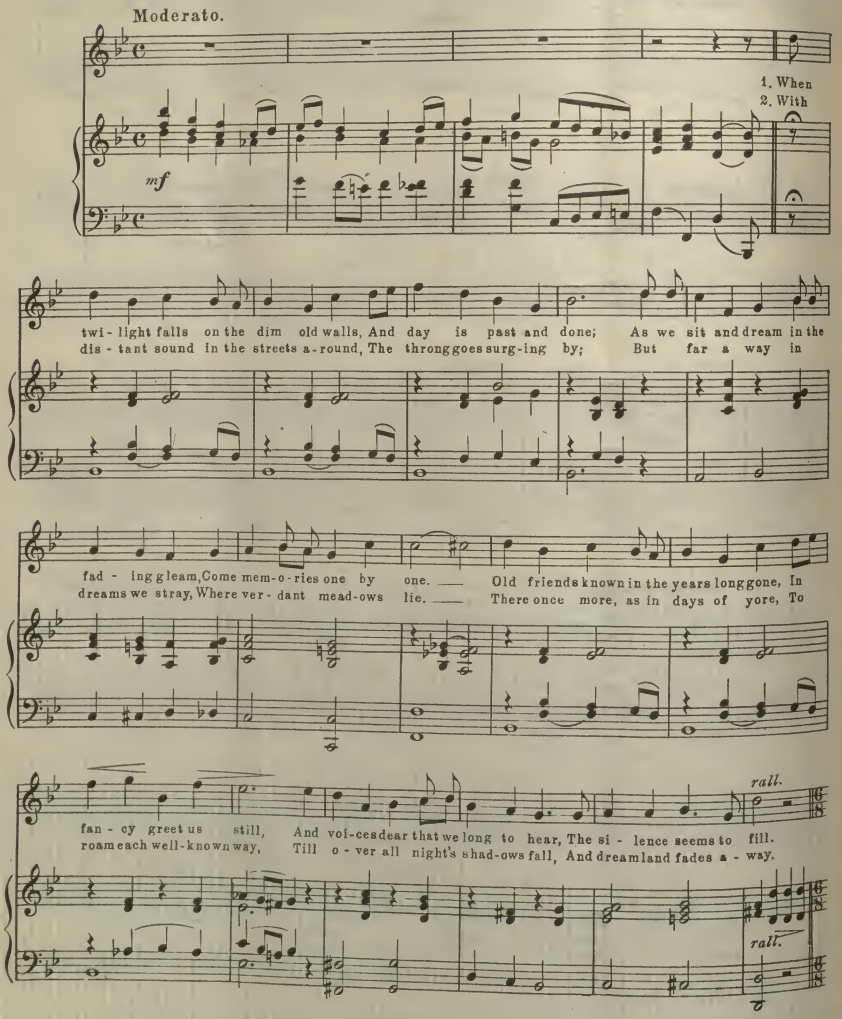


c) This part is very wisely marked "*tranquillo*" for it requires calmness and breadth of tone, and can stand a considerably slower movement.

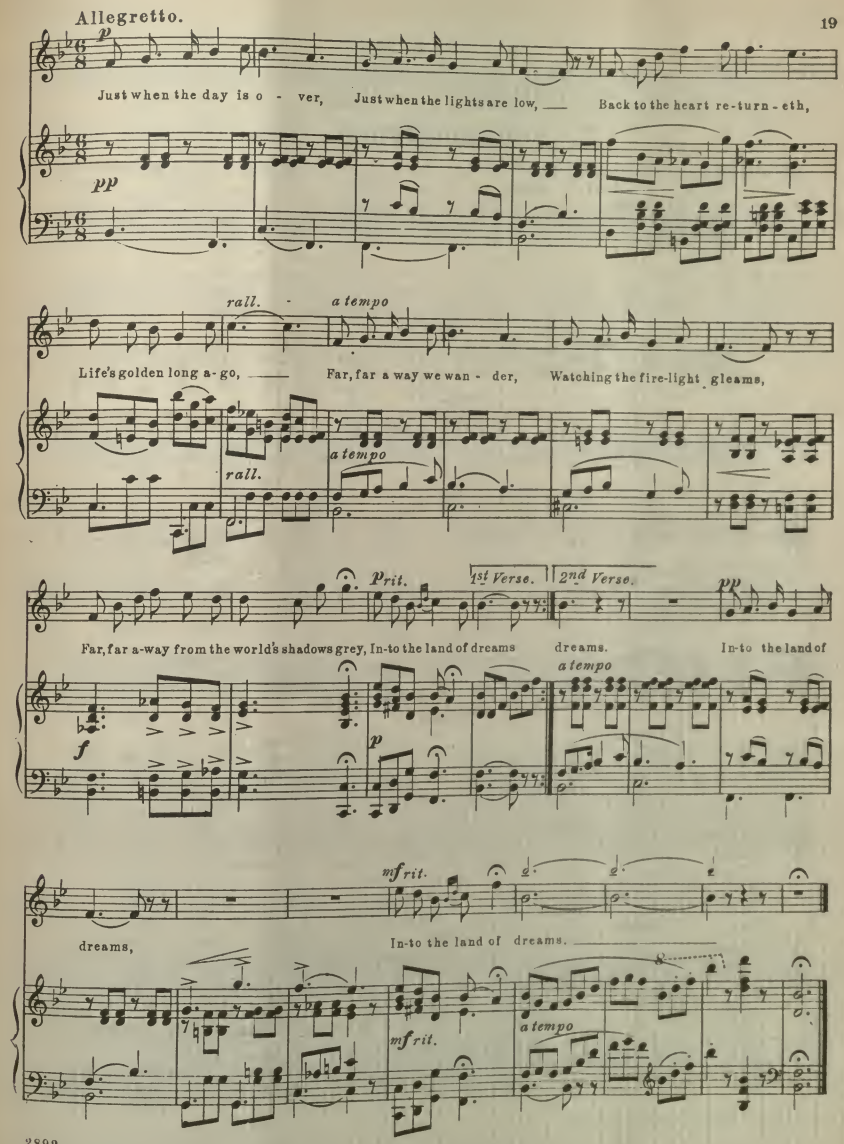
When the Lights Are Low.

Words and Music by GERALD M. LANE.

Moderato.



Allegretto.



№ 3264

To my dear mother.

Slumber Song.

Schlummerlied.

Anna Raster. F. Peterson.

Andante.

p

1 Whis-per soft-ly to my love,
Eng-lein kommt und hal-tet Wacht,
2 Life will bring thee weal and woe,
Wenn Dir einst das Le-ben bringt

p *rit.* *p* *sempre arpeggio*

Gen-tle breath of ros-es, An-gels, watch from heavn a-bove,
Fäch-elt sanft, ihr Win-de. Mai-en-glöck-chen läu-tet sacht,
Joy and pain and sor-row; Oth-er loves thy heart will know;
Sor-gen, Glück und Lei-den, Wenn's in Dei-nem Herz-en klingt,

Whilst my babe re-pos-es. Smile in-to his cur-tained eyes,
Mei-nem süs-sen Kin-de. Lächelt mei-nem Lieb-ling zu
That will be to-mor-row. But to-day I guard thee still,
Und Dir blüh-en Freu-den; Den-ke an Dein Müt-ter-lein,

dolce. *pp*

Dreams of light and sweet-ness, While in peace-ful sleep he lies,
Sel-'ge Kin-der-träu-me; Hal-tet ihn in süs-ser Ruh'
Safe, with fond ca-ress-ing. Fain thy heart, thy life I'd fill
Das auf al-len We-gen Wird, in Gei-ster, bei Dir sein,

rit. *a tempo* *rit.* *p*

Stay the hour's fleet-ness. Slumber, sleep on moth-er's breast, Gen-tle chimes are
Das die Stun-de säu-me. Schlum're an der Mut-ter Brust, Hol-de Men-schen-
With a moth-er's bless-ing. Slumber, sleep on moth-er's breast, Gen-tle chimes are
Und mit Dir ihr Se-gen. Schlum're an der Mut-ter Brust, Hol-de Men-schen-

p

ring-ing,— Close thy wea-ry eyes to rest, Hear the an-gels sing-ing.
blü-the, *Mei-ne Won-ne, mei-ne Lust, Dass Dich Gott be-hü-te.*
ring-ing,— Close thy wea-ry eyes to rest, Hear the an-gels sing-ing.
blü-the, *Mei-ne Won-ne, mei-ne Lust, Dass Dich Gott be-hü-te.*

f *p* *morendo*

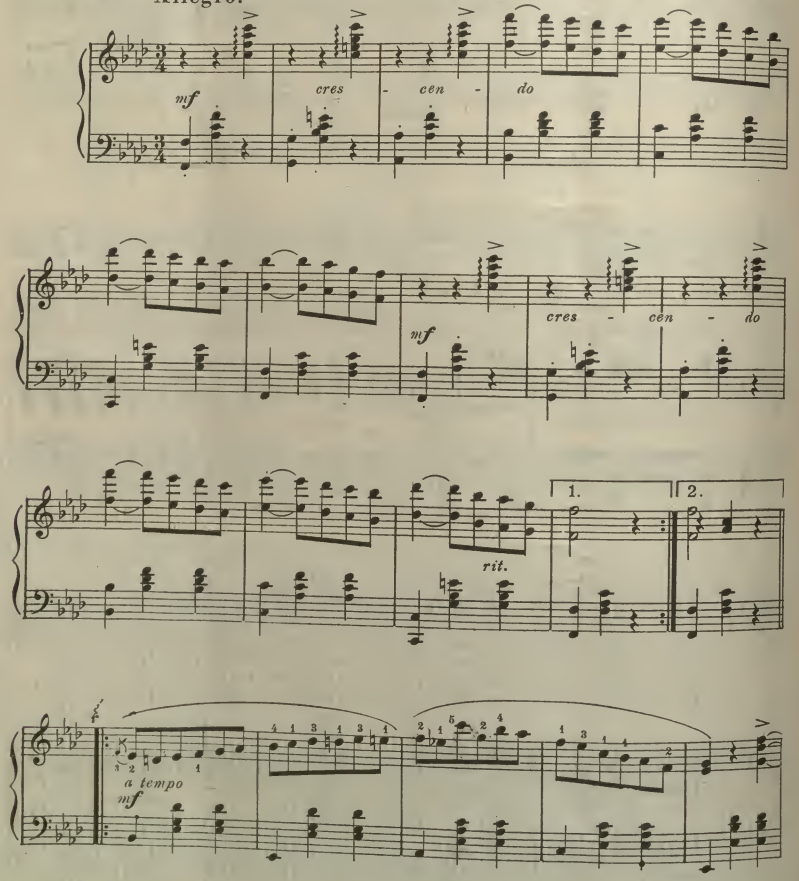
Nº 3190

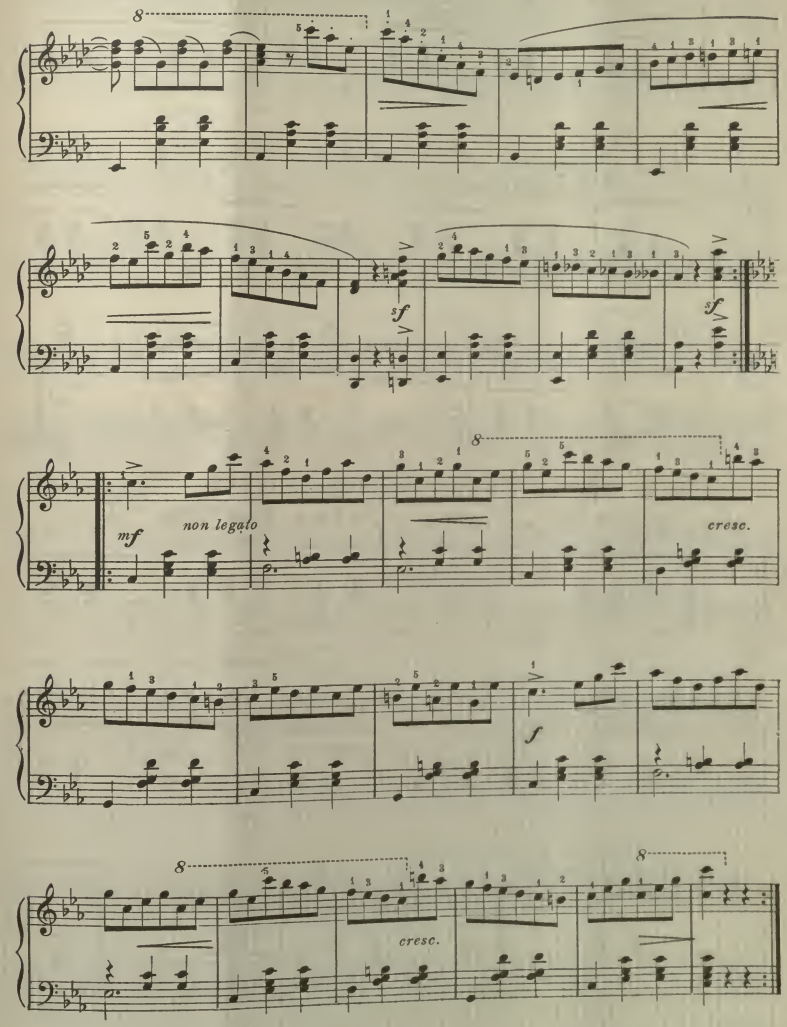
To Oscar Fontaine.

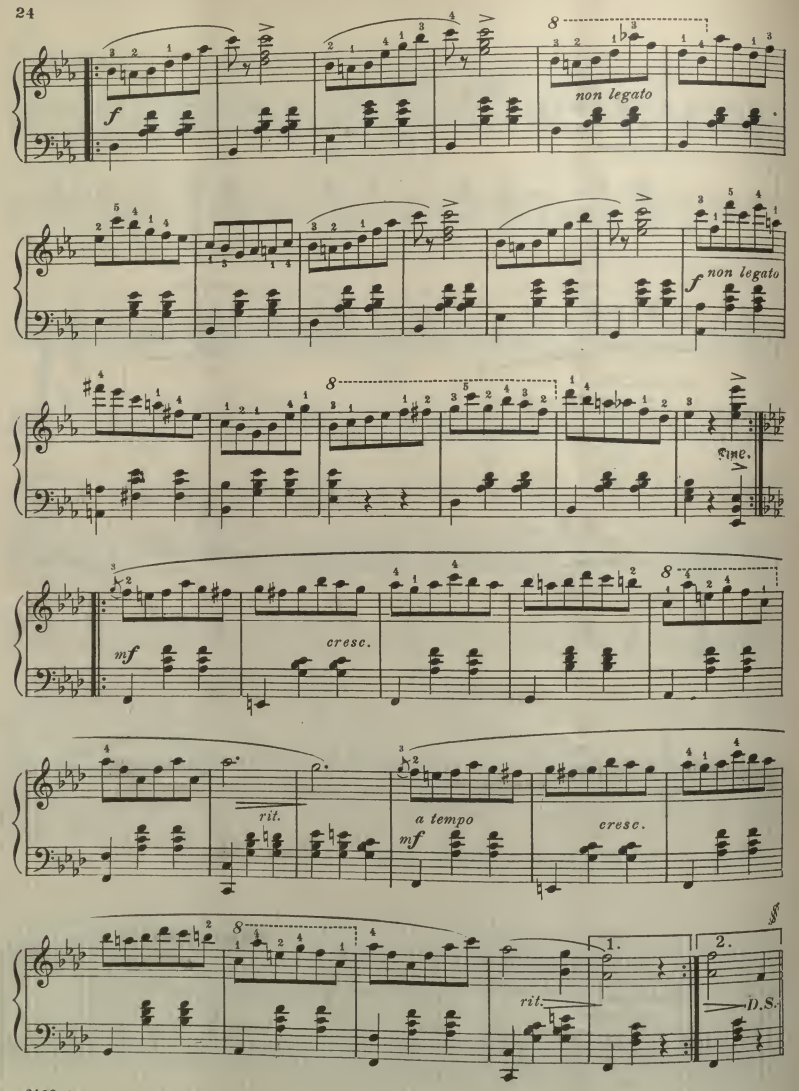
VALSE ARISTOCRATIQUE.

LEON RINGUET.

Allegro.







THE TRUE TEST OF A TEACHER.

BY FREDERIC S. LAW.

THERE is a broad distinction between the work of the teacher and that of the executive artist. The latter is not always the best teacher, though the popular opinion runs to the contrary. Under the spell of some great executant or listening to some gifted singer the delighted hearer feels as though the secret of their ease and spontaneity could be learned without difficulty from such eminent exponents of the art which conceals art. This is, however, confusing two distinct and, in some respects, contradictory, conditions. A great executive artist may be equally great as a teacher, but the chances are that he is not. The ability to clearly present fundamental principles to a pupil does not necessarily exist with great powers of execution or interpretation—indeed, the two are more or less incompatible. The teaching temperament is analytic rather than synthetic; the artistic temperament is synthetic rather than analytic, though, of course, both attributes are essential to a rounded development in either case; it is merely a question of proportion. The teacher decomposes the whole in such wise as to make clear to the student its component parts; the artist's task is to fuse these components so as to make an impression of unity. The artist is apt to feel impatient with the more or less clumsy attempts of those less gifted. His mental and physical processes are rapid and defy analysis; be acquires, largely by instinct and feeling, what others must gain, if at all, by slow and laborious study.

True teaching does not consist only in finding fault and pointing out the result desired; the teacher must make clear the means by which this result is to be obtained. An earnest student recently returned from Europe said of a number of her artist teachers there: "They have fine taste; they know when a thing is wrong; they tell you what they want you to do, but the fault I have to find with them is that they do not tell you how to do it. That they leave you to find out for yourself." An American teacher declares that the highest compliment he ever received on his teaching was the following remark from a pupil: "Mr. J."—a former teacher and pianist of the highest rank—"used to tell me to play in such or such a way, but never told me just how I could accomplish the effect he wanted. You tell me the same things but at the same time give me some little motion of the wrist, hand, or arm by which I can execute it."

The test of a teacher is his power of analysis. The first step in all arts is to attack technical deficiencies and to secure control over the art material, whether this material be tone, form, color, or outline. Only when this control has been acquired can the claims of interpretation be fully allowed. This is an age of specialism. Those destined to follow an artistic career must be especially endowed by Nature with mental and physical advantages to that end. Those choosing the career of teacher must needs be content with less brilliant technical achievements. Undoubtedly a teacher should be able and ready to give practical example of his art, but he cannot be expected to vie with the highly specialized pianists heard in our concert-rooms. The teacher who depends upon his own playing to bring his pupils on relies on a defective support. Imitation, like beauty, is but skin deep. Far more useful is an instinct for detail, an ability to resolve compound phenomena into their simplest constituents and thus build up from primary forms and movements those more complex in nature. Readers of Amy Fay's fascinating book, "Music Study in Germany," will remember that after studying with some of the greatest artists of the day she had her eyes opened to the possibilities of piano playing by Deppe, who, she says, could hardly play at all. His gift was a fine analytic sense of the detail and proportion necessary in foundational work, which her other teachers had ignored. Instead of the general and indiscriminate instruction she had heretofore received, he gave her precise and definite formulæ for the acquirement of a fundamental technic on which to build a solid artistic structure. The writer may say that the most valuable piano lessons he ever received were from a singing teacher, who at the time, was in no sense of the word a pianist. This teacher had, however, a most delicate sense of tone-effect, and had studied and taught under Friedrich Wieck, the father of Clara Schumann. He, in his turn, was not known as a pianist, but was the most celebrated teacher of his day in Germany. His taste was unerring; he had studied and analyzed the elements of touch and tone and embodied them in simple exercises which, for all their simplicity, were wonderfully effective.

A well-known fable relates the story of a father who wished to teach his sons the importance of unity of action. With this end in view he gave them a bundle of fagots which he requested them to break. Each one in turn essayed the task and failed. The father then untied the bundle, took each fagot singly and thus broke them all without an effort. The difficulties in the way of securing a successful piano technic may be compared to this bundle of fagots. Through the fault of not stopping to gain a clear idea of what these difficulties are, and then to reduce them to the simplest form for intelligent practice many never acquire a thoroughly reliable technic. If attacked singly with a distinct understanding of conditions they may be overcome with a minimum of time and labor. When analyzed, they are found to be simple in character and surprisingly few in number. Speaking broadly there are only three: the weak fingers, the thumb, and the wrist. The fourth and fifth fingers need strength, the thumb needs flexibility, the wrist looseness. By devoting special practice to each of these three points much more rapid and lasting results can be obtained than by mingled and indiscriminate study. This practice of primary movements should be kept up, no matter what the grade of advancement. The weak fingers will always require especial training to compete with their stronger fellows; the thumb will always need constant practice for lightness and flexibility in its lateral movement to and fro under the fingers; the wrist can never be too free and loose in action. A concentrated practice on each of these three points taken singly will be found to react most favorably on the player's control of technical means.

The simplest forms of movement are the most effective, and these, though primary in nature, may be varied in such wise as to be applicable to the artist as well as to the beginner. The scale, which is generally treated as a primary exercise, is compound in nature, being based on two broadly separate principles: the striking of two adjacent fingers with equality of touch and tone, and the passage of the thumb under the fingers. Its practice, too, favors the strong fingers rather than the weak, since they occur twice in every octave, the fourth finger but once, and the fifth finger is often not used at all. That desideratum of all pianists—an even scale, can best be acquired by preliminary practice of the trill, particularly with the weak fingers, and of the passage of the thumb. The accelerated trill is the most valuable form of finger practice, *i.e.*, increasing the tempo by regular degrees, halves, quarters, eighths, sixteenths, etc., up to the greatest practicable velocity. Its difficulty and usefulness may also be greatly increased by playing in thirds and by sustaining the unemployed fingers. The thumb can be trained by sustaining the fingers in succession and passing it under, first at the interval of a second on each side of the supporting finger, then at wider intervals. Grand arpeggios on the common chord, sustaining both fingers until the thumb reaches its key, give great flexibility of the thumb-joint. Its stretching power may also be greatly increased by playing the arpeggios in all positions and in all keys with the normal fingering of the chord of C in its three positions. The more difficult variations of trill and arpeggio belong, of course, to advanced stages of study. It will be found that even a few minutes' daily study of trills with the third and fourth, the fourth and fifth fingers, and of the thumb as here suggested, will soon work a remarkable change in facility of scale playing. The principle of acceleration can also be applied to wrist practice. This should be attacked in its simplest form, viz.: by dropping the hand loosely on one and the same key before attempting scale passages which introduce a lateral movement.

A further example of the value of separating difficulties is found in teaching time-values. Let the pupil first count two or three measures slowly and regularly, and then, still counting, read the time by clapping to each note. In this way the mind and the eye are exercised without the disturbing influence of the fingers striving to find their keys, and a sense for rhythm built up. A good plan also for pupils deficient in the sense for measure is to march and clap to the teacher's playing, and *vice versâ*, to play to the teacher's marching and clapping.

In all preliminary practice separate training of the hands at first is taken for granted. Even with advanced pupils the separate playing of the hands will often betray unsuspected defects in comprehension of time-values, particularly the playing of the right-hand part. This usually contains a melody supported by a rhythmical movement in the left hand, which acts as a mechanical measure for the time. Take this away, and many a brilliant player will hesitate and stumble when thus thrown upon an independent knowledge and sense of time-values.

EXPERIENCES AND OBSERVATIONS FROM THE CLASS-ROOM.

BY HERMAN P. CHELIUS.

31. THE earlier a student learns what actual measure of his talent the mental caliber is the better. Teachers sometimes do harm by telling scholars that there is no reason why they should not become a second Liszt—that the only thing needed to do this is perseverance. A student ought to be encouraged, but within reason. Do not hold out what you know he never can reach. Vocal pupils are especially susceptible to such flattery.

32. To commit music to memory is much to be encouraged, but do not begin to lay aside the notes and trust to memory until all details regarding values of notes, accents, melodies, fingering, touch, etc., have been conscientiously studied and impressed mentally. Only thereafter can an assured and consequential performance be expected.

33. Mental stubbornness, stupidity, and vanity are three blind brothers, glorying in their conceits.

34. Lucky the student is whose conceit is not a barrier to his mental development. It has choked and stifled many promising artists.

35. Do things in a refined manner; avoid talking coarsely; refrain from banging the keys without some sentiment or feeling; do not make two movements where one will do; show no anger when corrected. In brief, acquire culture and refinement, otherwise you will always lack sentiment in your playing.

36. Go to your hours of practice with a firm determination to make every minute speak for itself, and take delight in all you do. Drudgery will disappear when looking at the growth instead of the servitude.

37. Before beginning to play see that you understand how to explain time, where to put the counts, where to place the hands, what touch to use, how to phrase: all this before striking a note. It will save you hours of valuable time (which, when once wasted, can never be recalled).

38. The student who always replies when admonished to count aloud: "I am counting in my mind," is sure to go astray, for the reason that he does not realize his unsteady gait. Continuing in this faulty method, he falls into errors which will require hours, weeks, yes, perhaps months, to correct, that could have been avoided had he counted aloud in the beginning.

THOUGHTS SUGGESTIONS ADVICE

Practical Points by Practical Teachers

HOW LONG SHOULD PUPILS PRACTICE?

KATHERINE LOUISE SMITH.

Of course, it is the ambition of every good teacher that the pupil should progress. Not alone is this desirable for the pupil's sake, but the teacher justly or unjustly is frequently judged by the attainments of the scholar, and suffers if the pupil does not succeed. These facts alone are sufficient to cause the teacher to urge the pupil to work; but there is another side to the problem, and that is whether the teacher cannot become selfish in the desire to push a pupil. Protracted piano practice may limit the health and real development of a child. While primarily this question should rest with the parents, they often rely on the teacher for advice as to how much time a pupil should spend at the piano. After five or six hours at school with perhaps study before bed-time, the growing boy or girl may be forced to go through a protracted repetition of scales and exercises with no apparent thought that injudicious piano practice cannot only weary mind and body, but be injurious to the general health. I am not writing of moderation in piano work, but of the pupils who through personal ambition or urging of the teacher have practiced many consecutive hours each day and have paid for their proficiency by losing graceful carriage and becoming stooped and round shouldered.

"Oh," I hear you cry, "these are the exceptions; the real difficulty is to get the boy or girl to practice at all."

Very true, but it is these exceptions that cause such men as Dr. Nordau to write of "musical degenerates," which have too often become such from a total disregard of the hygienic point of the question of practice. Three or more continuous hours a day at the piano means a severe drain upon the vital force that might not be felt at all if the time was divided into sections. Besides the work would be many times more satisfactory. Constant muscular strain and unhygienic posing caused by weariness has an effect not only upon health, but causes mechanical players, for how can soul and mentality be at their best with an aching body?

All that has been said of the piano applies with equal force to the violin. Indeed, the bodily poise is even more cramped and the strain on the nervons vitality just as great. Urge your pupils to practice, but let them take it easily. Remember that monotony and a tired physical condition can never bring satisfactory results from a keyboard, and that common sense in so far as the hygienic conditions of practice are concerned will make your pupil a better scholar in the end, and hence a better advertisement for yourself.

* * *

GRADUATES' RECITALS.

W. J. BALTZELL.

The graduating recitals afford the teacher an excellent opportunity to show to the public the kind of work he is doing in his studio, for, as has often been said: "A teacher's best advertisement is his pupil's work." Some have held up to ridicule this custom of "graduation," but we think there are points in its favor. It is rather a drawback than an advantage to a teacher not to have a regular and systematic course of study which pupils may begin and complete; the finishing of such a course is legitimately an occasion for pleasure and a public demonstration of the nature of the work accomplished. This can be done by a private teacher just as well as by one who is employed in a school or conservatory. It is the teacher's duty to see to it that the pupil takes a sensible view of the matter, and does not take up the notion that he has "learned it all," but rather that he has reached that more difficult stage when he must learn to stand alone, and, while so doing, teach himself and develop along the lines of his own individuality.

* * *

BUILDING UP A TEACHING REPERTOIRE.

ALFRED VEIT.

While the progressive teacher will always endeavor to enlarge his stock of teaching pieces, and will not persist in teaching the same list year upon year without introducing new features from time to time, the inexperienced teacher will do well to restrict himself in the beginning to a certain number, from which he should not swerve. These pieces he must have well within his grasp, however, so that, should he be called upon to illustrate practically the ideas he is trying to convey to his pupils, he will be able to stand the test without hesitation. In former times any "old thing" was considered good enough to give pianolessons. The village blacksmith in his moments of leisure would consider himself sufficiently qualified to teach the young idea to shoot upon the piano, while the postmaster thought nothing of increasing his revenue by teaching the old "dance tunes" he had studied in his youth. Those days are over. The "Harmonious Blacksmith" is no longer called upon to tender his musical services nor is the village postmaster applied to any longer. People have become wiser and insist that their children be taught by those whose studies and experience enable them to do so. For this reason young teachers should prove themselves equal to the task. One of the first requisites is a good teaching repertoire. Besides the various collections of sonatinas, sonatas, and etudes, which form the basis of all thorough instruction and which the teacher should be able to play for his pupils the first year, a list of ten solo pieces equal to the requirements of the pupil should be well mastered by the teacher. It goes without saying that this advice is not intended for those teachers whose ability in the way of sight-reading enables them to take any piece of average difficulty and play it at sight. Not all musicians are equally gifted in this direction, and must therefore resort to practice to enable them to play for their pupils. During the second year of teaching, add ten more, and so on, and in time the list will have grown to surprising dimensions. By constant repetition the pieces will have become so familiar to one's fingers that practice is no longer necessary. One of the reasons why teachers do not play for their pupils can be traced to indolence, although various excuses are given to account for the fact. The habit of playing for one's pupils grows upon one just the same as the habit of indolence grows stronger in the course of time. Perseverance should be exercised in playing for the pupil as well as in building up a teaching repertoire.

* * *

THE RHYME OF MUSIC.

F. S. LAW.

Music, no less than poetry, has its lines—in other words, phrases—and rhymes, but the character of musical notation does not admit of their appearing so definitely. They are more a matter of feeling than of exact notation. In reading a poem its political structure is seen at a glance; its rhymes and alliterations are as clear to the eye as they are to the ear in reading it aloud. The lack of such a scheme in the notation of music renders it difficult to discern the form of a musical composition to any but a practiced eye. Yet it is upon the comprehension of form that its intelligibility depends.

Musical rhyme differs from poetical rhyme in corresponding to alliteration.—*i.e.*, it occurs at the beginning of the phrase, and not at the end. One goes from the familiar to the unfamiliar. Take any simple melody—the simpler the more perceptible will be its rhymes.—*e.g.*, "Yankee Doodle." This consists of two four-measure phrases followed by four two-measure phrases. The first measures of the two long phrases rhyme exactly, and the same rhyme occurs in the middle of the first phrase. The first three short phrases rhyme in a similar manner, the second rhyme occurring one degree higher.

In music of a high order the rhymes are not so frequent nor are they so obvious. Beethoven's sonatas, for instance, are full of examples which show how a great master varies his rhymes in such wise as to avoid monotony and yet to use them in securing unity and design. Dance-forms naturally abound in repetition of rhymes, but in them there is also a difference. Compare, for example, the first waltz of the "Blue Danube Waltzes," with its six consecutive rhymes, and the idealized waltz form illustrated in Chopin's "Waltz in A-flat," opus 34. The first section of this is composed of but two tonic phrases, each with its rhyme in the dominant, followed by brilliant arpeggio passages leading back to the tonic.

If the phrases and rhymes of music could be made as perceptible to the eye as are the lines and rhymes of poetry, a long stride toward the comprehension of musical structure would be taken. The slur, to be sure, is used to indicate phrases, but, since it is not confined exclusively to such an office, it is but a doubtful guide to the untrained eye. Various attempts have been made to remedy this defect of notation, but none has as yet been crowned with success nor met with general acceptance.

* * *

OLD AND NEW TEACHING MATERIAL.

CARL W. GRIMM.

The value of a teacher is determined by his own abilities, his experience, his judgment of pupils, and selection of music for them. A young teacher will do best to seek the advice of an acknowledged teacher, if he wants to have a good start in the proper mode of instructing and in the correct use of teaching material. He will then get a select list of studies and pieces, which he can use for some time with pupils. This will show him their effects upon different learners. He will observe what talented and industrious, untalented and negligent pupils can accomplish with the same material. Thus will he naturally acquire the ability to tell what results can be obtained from everyone, much like a doctor knows the prospective effects of his medicinal doses.

Whatever is acknowledged old, standard, and good to-day was new and unknown at some time past. Progress is never ending. Therefore teachers must make it a habit to acquaint themselves with new works. There may be some among them that will be considered standard at some future time. One should have a good footing on the "old" standard teaching material, yet never cease reaching out into the "new," acquainting one's self with it, and adopt it, if it proves better than what one has been using. He who rests is apt to rust.

* * *

THE TYPE OF MAN WHOM AMERICA NEEDS.

J. S. VAN CLEVE.

The other day a gentleman called upon me, introduced himself, and said that he desired to hear me play something, and to talk music a few minutes. I took it for granted that he must be a young professional wanting a recommendation or a prospective student wishing advice. Imagine my delighted amazement when I learned that he was a business man, but that his chief recreation and solace is to attend musical performances, and, most wonderful of all, piano-recitals. Here I found the very type of man whom America needs if she is to grow into a really musical nation in the same way that she has grown into a land of political freedom and power, a land of intellectual strength and enlightenment, a land of moral and religious progressiveness. Every true lover of music and, in particular, every professional musician ought to help create a large hearing class, a class who are content to get their support out of other occupations, yet are willing to study, enjoy, and foster music and her votaries.

DEEP BREATHING.

PERLEE V. JERVIS.

The importance of deep breathing is not sufficiently appreciated by piano-players. It is one of the very best cures for nervousness, and, when regularly practiced, will prevent much of the brain-fatigue of piano-practice. Physical exertion always increases the demand for breath, and the execution of long and difficult passages at a high rate of speed or with great power necessitates great physical exertion. To be able to render such passages with repose, it is absolutely essential that the breathing be deep and regular; hence the player should learn to breathe correctly, and then persistently practice deep breathing morning, noon, and night, and also at frequent intervals during the practice period.

On rising in the morning stand at an open window and inhale slowly through the nostrils until the lungs are completely filled; there must be a general expansion about the waist and the abdominal, costal—or rib—muscles at the sides, and the dorsal muscles at the back must be brought into thorough action. When the lungs are filled, exhale slowly, contracting at the same time the muscles of the waist. Take twenty-five or fifty deep inhalations in this way, always breathing fresh, pure air. When playing in public, if the pianist, while awaiting his turn on the program, will take fifty deep inhalations, he will be surprised at the tranquilizing effect which they have upon his nerves.

* * *

RESTRICTIONS.

THOMAS TAPPER.

There is certainly a straight and narrow way to be followed by the art-learner. At first he feels that he needs room to express himself. Liberty, he calls it. To study Rimmer's "Anatomy" instead of Painting and Drawing, to put up with the rigid requirements of Counterpoint instead of making a Symphony at once, seem to him veritably to pay tribute to stern task-masters. But he may console himself, for there are but two observations to be made about the matter and both of them favor him. The first is that if the Symphony be really there no amount of restriction will keep it back; and the other is that, if there be no Symphony there, the restriction is a training that will put his capital to good interest. And the training he gets will teach him that the world cares not at all for "little messages in big envelopes;" it looks for messages which, let them be big or not, it trusts to find true; and it calls to the Artist and to the Thinker and inquires "Can you tell us what to do? We do not forever want toys and revelry!"

Those who have given themselves the sternest schooling in the art of how to express themselves return to the thought which suggests that the simplest, most direct, and forceful presentation is the best; but, beyond this, they learn that the whole lesson of art is by severe restrictive training to make one capable of getting from a little all there is contained in it; to gather great meaning from little material. This is a vastly different matter than extracting a little meaning from a great deal of material. When one has this faculty of thinking a thought into luminous clearness and the thought be noble, he is apt to produce a classic.

* * *

TAKING PAINS.

MADAM A. PUPIN.

"How can I hope to excel, I am not at all talented?" "You may excel by taking pains. It is not often that the talented person excels: he goes so far and then stops. It seems strange that he should be so unwilling to take the little extra trouble that would bring him to excellence; but finding things easy up to a certain point, he feels a disinclination to push himself beyond that point."

How many persons we meet who do things moderately well, but who could do them perfectly if they would only take more pains. How many persons do we hear sighing and wishing that they could play as well as this one, or write as well as that one, or speak French as well as the other; but who never take pains with anything. They go at everything in a hit-or-miss sort of a way, and then bewail the fact that they are not talented. These lazy creatures would like to be some great things without paying the price.

The following questions and replies were heard at different times: "How did you get rid of that defect in your speech?" "Oh! by taking pains." "How did you get such a beautiful handwriting?" "Just by taking pains." "How do you happen to have such a lovely touch?" "It is no happening; I took pains to acquire a good touch before I began to study difficult pieces." "That is most perfectly made; I cannot see a fault in it. How did you do it so perfectly?" "I took pains." This tells the story.

FORGET YOUR MUSIC WHILE ON YOUR VACATION.

BY CLARA A. KORN.

The following advertisement attracted my eye and commanded my sincerest admiration:

Wanted—Lady or gent to play piano at seashore hotel; dance music; rag-time. Address:

It was the honesty and straightforwardness of it all that made it so commendable, for in this instance no pianist, except one of the "great" variety, would ever dream of applying for the place.

Summer is the most bitter of all times for the educated musician. Such of our brethren as are compelled by necessity to accept hotel engagements are constantly confronted by misconceptions of every sort. They are engaged upon their representation of being first-class musicians, and then, when in proof of same, they perform a Liszt rhapsody or a Chopin polonaise with consistent virtuosity, or dreamily and poetically give vent to a Moszkowski valse or a Tschaikowsky melody, they are asked to play something less classical, something more savory to the popular taste. They rack their poor brains in a sorry attempt to compile a repertory which will meet all requirements, with little success or satisfaction to anyone.

One novice in this line of work was once engaged to play a program during dinner at a fashionable country club; and, armed with the conviction that he knew all about music and would be sure to suit, set out to "render" his most magnificent numbers, such as Schumann's "Aufschwung," Chopin's "A-flat Polonaise," etc., but was cut short at the third or fourth piece by the manager, who wrathfully commanded, in subdued, though indignant parlance, that he play something "nice," and not such "stuff"; that some of the gentlemen had complained that such music spoiled their appetites, and that they would rather leave their meals untouched, and eat in peace in some cheap restaurant than be obliged to listen to such "rubbish."

The poor pianist was not alone crestfallen, but both helpless and hopeless, for he knew no music of a lighter order. He stopped playing, and, gazing about in bewilderment, observed a pile of music on a chair next to the piano, the top number being a potpourri made up of airs from "Carmen." He was an excellent reader, so he seized that sheet and played the piece through amid the satisfied grunts of some of the men guests. Gratified and encouraged, the pianist delved further into the music pile and unearthed great quantities of medleys, two-steps, and vaudeville gems, which he successively and successfully manipulated until the time was up.

After dinner the gentlemen departed for a smoke, and the manager came to the pianist and praised him. By and by a contingent of ladies sallied in and queried in reproachful accents: "Oh, *why* did you stop playing that *be-autiful* music, and give us those shoddy selections?" When the pianist explained, the ladies begged him to "give them some more good music," which he did.

And so it invariably is—in summer.

If you are an opulent musician and can afford to pay your way at some hotel or boarding-house, your only safeguard is to conceal yourself within an impenetrable incognito. Mention it not that you are a devotee of music, for you will know no rest from henceforth if you do. Should you be unfortunate enough to be a singer, the following will be your experience.

You will probably be sociable and sit on the piazza with the other boarders or guests,—it will depend on the style of the place whether these people are "boarders" or "guests"; you will see a pleasant-faced lady with whom you find it easy to strike up an acquaintance; she will be delighted to learn that you are a song-bird, and will rhapsodize over the opera and will tell you that she knows all the renowned vocalists,—she will announce to the other boarders, or guests, that you are a singer, and you will immediately be coaxed and pressed by all to give a sample of your qualifications.

Now let us assume that you are a coloratura soprano, and that you are extremely proud of your liquid runs and trills; that you get up in supreme confidence and warble in glowing style the grand aria in the mad scene from "Lucia," or the waltz song from "Romeo and Juliet." There will be applause (there always is); but one lady will venture to remark that she has heard Melba in these numbers, and that her conception of these immortal strains is unsurpassed. You never imagined yourself a Melba, yet somehow this remark hurts you. Another will ask you who taught you, and upon receiving the reply, will recommend another teacher, because "everybody could tell that, although you had a good voice, it wasn't being trained properly, as your high notes were off the key, and your diction faulty." Then one of the gentlemen will grumble that "he didn't see why anyone should want to bother learning such music anyway. Give *him* real music, with melody and a swing to it, and not such fireworks that give a fellow a pain." All of this will make you feel very small, which feeling will not be in the least alleviated when some of the other boarders,—or guests,—ask you whether you sing "The Holy City," or the "Ave Maria" from "Cavalleria Rusticana." After that, there will be clamorous requests for "I'd Leave my Happy Home for You," or perchance some timid personage will hanker for "Mandy Lee." Then there are others who adhere to the "good old tunes" like "Kathleen Mavourneen" and "Alice, Where Art Thou?"; and some who will wager there never was a song so good as "Down went McGinty to the Bottom of the Sea," its only possible rival being "Davy Jones." And so on and so forth until you are racked with distress.

Your only means of rescue will be the taking of solitary rambles, or close confinement to your room; you will also be safe on the roof. Better still will be to gather up bag and baggage and to depart for other scenes; to pose as an every-day mortal; never to go near a piano, never to lift up your voice in song, never talk music, nor take an apparent interest in music. Conceal your vocation, keep it dark,—and then, perhaps, you may be happy in a summer resort.

The Indian Tagal, it appears, has extraordinary talent for music. There are few among the native population who do not play either the mandolin, guitar, violin, flute, etc. The villages in the suburbs of Manila and those of the provinces of the island of Luzon before recent events all had their orchestras and military bands enjoying a great reputation. It was these musicians who led the bands of insurgents to battle and who to-day receive the Americans with music at the entrance of the cities of the interior. Last year the leader of one of the regiments from the United States organized an orchestra composed of one hundred natives, and the success obtained was so great that it was proposed to establish a conservatory of music at Manila.

The theaters of Manila possess orchestras conducted by Tagals, and the innumerable liquor saloons that have been opened in that city since its occupation by Americans are provided with a piano and often with a Tagal orchestra.

THE GREAT COMPOSERS AND THEIR LOVE FOR NATURE.

BY CHARLES SANFORD.

APPRECIATION of the beautiful in nature, in and for itself, appears to be of comparatively modern development. Early writers and travelers seemed to regard nature as something apart from man; in their writings we find little or none of that intimate sympathy and communion with its varied phases which characterize the literature of the present day. Instead of awakening a feeling of sublimity or grandeur, the sea was to them a terror and a menace; the mountains were gloomy and a refuge for robbers. Even more peaceful scenes appealed mainly to the sentiment of personal shelter and repose.

To us nature, viewed in its highest aspect, seems a reflex of the life within, a glowing sunset, a noble river, a sunny landscape is poetry made visible, a melody and a harmony to the eye, as it were. The ideas is gaining ground that man and nature are essentially one, that nature as we see it is but another form of the universal consciousness which we feel welling up within us. To the poet, to the musician, to the artist, is granted a keener sense of this mysterious unity than is vouchsafed to the generality of mankind. In virtue of their sensitive temperaments they are the seers and apostles of the gospel of nature and its message to man. Their revelations take form in word, in tone, in color, according to the artistic means employed.

This modern spirit of love for nature and sympathy with her moods expressed in terms of music first comes distinctly into view in the works of Haydn. We do not mean to say that so-called "nature music"—*i.e.*, imitative music—is not much older, or, in fact, that it is not almost as old as music itself. The history of music abounds in naïve and ingenious attempts to portray various natural phenomena in musical notation. For example, we have in "Queen Elizabeth's Virginal Book," dating from the beginning of the seventeenth century, a "Weather Fantasia" by John Munday. Three subjects—respectively, representing "Faire Wether," "Lightning," and "Thunder"—alternate in such wise as to give no fewer than thirteen changes of weather, presumably a type of an English day, though it is gratifying to note that it ends with a passage which indicates "a cleare day." Another obscure composer, Sampieri by name, is now only known by his descriptive pieces. One of them bears the comprehensive title of "A Novel, Sublime, and Celestial Piece of Music called NIGHT; Divided into Five Parts, viz.: Evening, Midnight, Aurora, Daylight, and The Rising of the Sun." Such compositions were at one time greatly in vogue. They naturally abound in birdcalls and in imitations of lightning and thunder, which are still heard in storm pieces, some by eminent composers; *vide*, Beethoven's "Pastoral Symphony" and Rossini's overture to "William Tell." Beethoven, by the way, brings in the thunder before the lightning, an amusing blunder, which is not often noticed, since the two effects occur very close together. Such devices, however, are purely imitative; they deal with the external only, and belong to a stage of the art now, for the most part, left behind.

In Haydn's music we find the joy of nature as it thrills the heart, gushing forth fresh and spontaneous like the waters of a mountain spring. Haydn lived for thirty years at Eisenstadt, the romantic country-seat of the princes of Esterhazy, whom he served as capellmeister. Passionately fond of fishing and hunting, he lived close to nature's heart; the reflex of sylvan pleasures rippled from his pen in such tones as had not yet been heard in music. The note of unrest and doubt seems never to have distnrbed his spirit. When in "The Creation" we listen to the charming melody of "With Verdure Clad," or hear the sparkling notes of Eve's "Dew-dropping Morn," we can almost see the Hungarian plains in the cool freshness of early morn as they must often have greeted his "ravished sense." And not only his oratorios, but his symphonies and quartets, as well, show many pages which bubble over with the same spontaneity and unaffected gayety caught from nature in her brightest moods, revealing a light heart and a spirit of joy and thankfulness for the gift of life in a world so beautiful.

In the music of his great contemporary, Mozart, the same influence cannot be traced so decidedly. We learn from his letters how impressionable he was to the scenes through which he passed in his early travels, when as a wonder-child he astonished and delighted the courts of Europe, and know that their influence on his development must have been great. Still, of all musicians, Mozart was the one who owed least to outward circumstances. From childhood, the most evenly balanced musical organization the world has ever seen, his art was conditioned by an inner ideal so exquisitely proportioned that it is impossible to point to this or that feature and pronounce it determined by any circumstance or set of circumstances. In their expression his impressions were fused into a complete and well-nigh perfect form defying analysis. We know, however, that some of his loftiest inspirations were conceived among romantic natural surroundings. Most of "The Magic Flute," which Beethoven declared Mozart's greatest work, was composed in a small summer pavilion on the Rohlenberg, a mountain near Vienna, and seldom did he show more energy and enthusiasm than in that immortal work.

Different was it with the more rugged genius of Beethoven. Fully as sensitive as Haydn to the touch of nature, he was impressed in his own characteristic fashion. His was a more profound nature; hence his feelings were deeper and more varied. The world which surrounded him was not merely a world of light and beauty—it was also a world of pain and mystery. To him man's lot was not alone to enjoy and be thankful, but to doubt and struggle as well. Yet withal to press resolutely forward toward the ideal. Thra Beethoven's music covers the entire range of human feeling; if sorrow and suffering speak at times in poignant accents, notes of heroic endurance and final reward are also heard. His delight in the country was that of a child, and his inspiration was largely drawn from nature. Supplied with a notebook in which to jot down musical thoughts, he sallied forth on his daily walk, which was never omitted, no matter what the weather might be. Most of his greatest works were conceived out-of-doors, as is proved by the remarkable collection of note-books which was found among his effects after his death. He once said to a friend that he never composed without having a definite picture in his mind, but he wrote very little so-called program music. The "Pastoral Symphony" was composed according to a defined program, but he stated his intention as being "more an expression of emotions than as portraiture."

He was once asked the meaning of the enigmatical "Sonata in D-minor," opus 31, No. 2. He answered: "Read Shakespeare's 'Tempest.'" With this in mind it ceases to be an enigma. The opening adagio phrase is clearly Prospero's magic wand which, raising the storm, is heard ever and anon amid the elemental strife. The plaintive recitatives which have so puzzled some critics are evidently Miranda's pleadings for the shipwrecked crew. The idyllic adagio, with its unmistakable dialogue form, pictures Ferdinand's wooing, while the whirling, ecstatic finale can be none other than that most lovable of Shakespeare's sprites, the tricksy Ariel.

Mendelssohn said that since Beethoven had taken the step which he did in the "Pastoral Symphony," everyone was at liberty to follow, and his own music shows that he followed to good purpose. Sensitive and impressionable to a degree, he was strongly affected by the sublime and beautiful in nature. In one of his letters he says, speaking of the Swiss Alps: "I do believe that such are the thoughts of God Himself. Those who do not know Him may here find Him and the nature which He has created brought before their eyes." And again: "To me the finest thing in nature is, and always will be, the sea. I love it almost more than the sky. I always feel happy when I see before me the wide expanse of waters." Of this love for the sea his music gives unequivocal proof: its magic, its mystery, have never found more enchanting expression than in the poetical overtures: "A Calm Sea and a Prosperous Voyage," "Melusina," and the "Hebrides." Yet he does not attempt any childish onomatopœia; he holds throughout to Beethoven's dictum that descriptive music should depict emotions rather than definite images. He does not aim at portraying the roar of waves or howling winds so much as the sentiment which these sounds awaken in the hearer. His Italian and Scotch symphonies are translations into tone of the powerful, yet different, impressions made upon him by the two countries so radically opposed in race, temperament, and scenery. The light and glow of Italy, its gay peasants dancing the saltarello, are no more remarkable in the one than is the heroic, melancholy spirit, so essentially northern in character, of the other. Natural objects constantly suggested music to him. His "Capriccio in E-minor" for the piano, which opens with a pianissimo trumpet-call, was suggested by a creeping plant covered with little trumpet-shaped flowers. These he admired greatly and composed the piece to show, as he said, what music the fairies might play on such tiny trumpets. Another composition, which was prompted by a bunch of carnations and roses, was ornamented by ascending arpeggios, which he designed to represent the rising perfume of the flowers.

Schubert, the great romanticist, was poor and lamentably repressed by circumstances during his short life, so that he was largely shut out from actual enjoyment of outward nature and confined to the crowded precincts of a large city. Yet so rich were his endowments that he dwelt in an ideal world of form and color of which his music gives exquisite revelation. His "Unfinished Symphony" is an ethereal realization in tone of such a world, illumined, as it is, by a mystic light that never shone on sea or land. Where does music speak to the heart more like the voice of nature herself, or in tones of greater balm than in his "Faith in Spring"? Where is there a more fascinating picture of animal life and vivacity than his little song, "The Trout"? The influence of two sojourns at Zelesk, in Hungary, the country-seat of Count Esterhazy, where he went as resident teacher to the count's children, is shown by the Hungarian color of a number of his piano pieces and the andante of his great symphony in C.

More fortunate than Schubert, Schumann's circumstances allowed freedom of movement, change of scene, and travel. We know by his letters written from Switzerland and Italy how keen and lasting were his impressions of natural beauty. The most subjective of musicians, however, these impressions were transmuted in the alembic of a moody and introspective temperament into terms of personality. Only in a few of his works can we find their direct influence, and then, generally, in those of small form; *e.g.*, the "Forest Scenes," "Fantasiestücke," etc. The only exception is his first symphony in B-flat, written in the brightest period of his life, and which he had intended calling "A Spring Symphony." It breathes the very spirit of buoyant joyous spring; he had provided the different movements with titles, such as "Spring's Awakening," "Spring's Farewell," etc. He afterward concluded that such titles were misleading and they were omitted in the published copy. His novelettes he declared, were romantic stories told in tone, but he gave no clue to their meaning, though in the long and rather involved one in F-sharp minor unmistakable woodland notes can be detected, and the dreamy "Voice from the Distance" might well stand for the voice of nature herself.

Perhaps no musician has ever illustrated the influence of nature upon his art to such an extent as Weber. His musical organization was such that it was peculiarly susceptible to visual and auditory impressions. He himself has recorded how external scenes called up pictures in tone to his imagination. A hill, a valley, a waving field of grain, impressed him as a melody to which any accidental sounds furnished accompanying harmonies. Thus, a walk or a drive was fixed in his mind and remembered as a piece of music. This lent an individuality to his musical portraiture such as no one had possessed before him. His sphere was not that of absolute music; his genius, like that of his great successor, Richard Wagner, was essentially dramatic, and demanded both action and word for its fullest manifestation. His operas are full of the most enchanting pictures of nature, and not of nature only, for his gift of delineation extends to character as well. His *dramatis personæ* are as distinct to the ear in the character and quality of their music as are their actions on the stage to the eye.

Weber was the founder of the modern naturalistic school of dramatic music. Berlioz, Liszt, and Wagner have gone beyond him in technical resources and accomplishment; their canvas is broader, their colors more vivid, but their works rest upon the foundation Weber laid in "Der Freischütz," "Oberon," and "Euryanthe." Woodland sights and sounds have never found a more bewitching embodiment in tone than in the "Forest Weaving," from Wagner's "Siegfried," but its germ may be discovered in Agatha's scene and air from "Der Freischütz"; while Berlioz's sylphs in "The Damnation of Faust" have the elves of "Oberon" as direct progenitors.

VALUE OF PUBLIC-SCHOOL MUSIC.

BY LIDA EDMONDS.

[SOME teachers may feel that the introduction of music into the public schools may interfere with the success of the private teacher. Such is not the opinion of the leaders in the profession; in fact, the latter urge that music teachers exert their strongest influence to secure the teaching of the elements of music in the public schools. The paragraphs that follow are from a discussion on the subject before the Indiana Music Teachers' Association.—ED.]

Most children possess an inborn love for music, and all of them, whether specially gifted musically or not, should receive some training of their musical faculties. The object in modern education is to draw out and to train all the powers of the human mind.

The acquirement of music is regarded by some as a luxurious accomplishment to be added to one's education if circumstances will admit. So long as it is so regarded, simply as an ornamental luxury, having no educational value, making no demands whatever upon the mental faculties, we may hope for little improvement in this line among the masses. Not long since an educated gentleman frankly stated that for his part he could see no educational value in the teaching of music. He supposed that the ability to sing and to play was acquired, for the most part, by imitation in a sort of automatic machine-like way, and required no mental effort. And yet I suppose his is not an isolated case.

Some one has said: "The proper study of music as a science and as an art is more educational in its effects upon the mind than the pursuit of any other one study in the whole realm of science, art, or literature."

The public schools are the preparatory ground of all arts and professions. We do not expect to make musicians of the pupils; we can only give them a taste, and open the way, perhaps, to greater possibilities. Music certainly occupies an important place in the development of the child. It stimulates mental activity; it produces concentration of thought; it creates enthusiasm and independence; it calls forth all the good in the child's nature.

Unfavorable conditions and opinions are often due, I fear, to the inefficiency of the teacher. We should thoroughly prepare for our work. We have no right to hear a lesson until we have made a deep study of it, and mastered every point ourselves. It is our power to elevate or lower the art. Unless we can elevate, music will not take its place as intended, nor will it be an important factor in the development of the child, intellectually, physically, or morally.

FIVE-MINUTE TALKS WITH GIRLS.

BY HELENA M. MAGUIRE.

THE MODERN GIRL AND MUSICAL LITERATURE.

I REMEMBER having been, some years ago, in the music-room of a lady who had been "a musical girl" thirty years ago. Having married and taken upon herself the cares and interests of domestic life, her music-room showed that with her it was, as it is with so many, a case of arrested development. Her piano was a dear, inlaid, tinkly old thing. The pieces which she played upon it were the polkas and "reveries at eventide" sort of music common among fashionable young ladies of that period. But what most struck me was the dearth of musical literature. On a single shelf stood two or three great, heavy, leathern-bound volumes, the property of her papa, whose grimness quite frightened one to look upon, and which did not tempt one to look farther than the cover. Beside these stood a volume of Czerny's stiff, pedantic "Letters to a Young Lady," and that was all.

How different it is with the young girl of to-day! The modern girl receives her musical books as Christmas and birthday gifts quite as a matter of course, and considers it as necessary that her book-shelves should show a good sprinkling of musical works as that they should hold Louisa Alcott and Mrs. A. D. T. Whitney. And then, the magazines! There are at least a dozen musical magazines to which a girl may have easy access. I notice, in the magazine rooms of the different libraries, that the musical magazines are quite as much in demand as any of the others, and are read not only in the leisure hour spent at the library, but are taken home for more careful perusal.

Now it stands to reason, with music as with everything else, that, while so much is being written and read upon the subject, it cannot all be good, and a girl is sometimes puzzled by what she reads, and finds it difficult to know just how much of it all she can accept for truth. Among the many conflicting opinions of the very best musical minds of the century, it is very difficult to know just what is of greatest worth.

My friend, the philosopher, speaking on this subject, said: "Each man who sets out to instruct the world is possessed of a certain morsel of truth which it is right that he should pass on to mankind, but if he were to write volumes enough to outweigh all the pianos Steinway ever built, all that would be of worth in them would be just this morsel of truth." You see, then, that in musical literature, as in all other, you must wade through much mire to reach the pure gold, and it will depend upon how true a musical enthusiast you are how well repaid you will feel for the reading. At first you may not be able to detect real worth from the sham, but continued reading, keeping yourself, through the magazines, in constant touch with the best musical thought of the day, will soon enable you to discern that which it will be of real value to you to retain as knowledge received from that which you may cast aside as mere journalism of the hour.

For one thing, the musical *literati* are rather prone to attempt the picturesque in rhetoric. The artist of whatever sort; the man who is in the habit of modeling his thoughts in notes, in clay, or in paint, is apt to find words, mere words, to be a very poor medium through which to make himself clear. To perform an action is one thing; to tell, in bare, bald words how it is done is quite another, and so the musician, when writing, is tempted to resort to the picturesque to eke out his meaning and to illuminate his thought. The result is generally that the thought is obscured instead of illuminated, and one becomes entangled in a labyrinth of words, through which it is necessary to research diligently for the meaning. You must remember, however, that this is but one phase of the evolution of musical literature, and that, as in the evolution of the human being, decoration and ornamentation of the body came before the staid, decorous *dressing* of the same, so in musical writing the ornamental comes before the scholarly plainness of diction, which is the delight of everyone, however lightly or deeply read. Apropos of this failing, I think that the girl who exclaimed, "I do wish that musical writers would leave *picture-writing* to the Indians, and write plain English!" voiced the wish of many magazine readers.

Then, again, the last word has not yet been said upon the *science* of music. Always the art comes before the science, even as language was in use long before grammar existed. The finest minds of the age are working to make harmony a study both concise and comprehensive, and until this is accomplished musical doctors, as well as all other doctors, will disagree. So do not permit yourself to become confused as I have seen so many girls. Accept advice upon the subject. Ask your teacher for it, and remember that, on first approaching any subject, we must needs take much for granted.

Lastly, as to the depressing things you read. You really do not know what to think about Wagner and the "Music of the Future," and about all the controversies you are continually running across in your reading, do you? Well, do not *try* to think about any of these things. Just do not let them bother your young heads. It will be time enough for you to attack these subjects when you are ready for them; until you have occasion to, do not try to have opinions on them. I dislike opinionated girls, and, when I hear a girl expressing strong opinions upon subjects to which I know she cannot yet have given time or study enough to be able to half-understand them, I cannot but think: "You are simply repeating, parrot-fashion, the opinions of your elders." As to those very vague dissertations on the vast portent of music, of "the music of the world soul," of music as "the everlasting utterance of the central world thought," and all the rest, do not grieve if you cannot make head or tail of it all, or feel that you are stupid because it all sounds terribly abstract and elusive. Between you and me, I do not feel at all sure that the authors themselves know just what they mean. It all sounds very wise, but in reality is, for the most part, wildly wide of the truth, for you will find that truth is always remarkably sane and rational, and that the men who are doing the most good in the music world are particularly "common-sensical." I have never known such men as the editor of *Music* or the musical correspondent of the *Boston Transcript* to write anything which a girl could not understand and enjoy at a single, careful reading, and there are, fortunately, so many just like them contributing their thoughts and experiences toward swelling musical literature, that I must trust that by their aid THE ETUDE girls may steer clear of the biased minds, and find nothing but happiness and contentment in their musical reading.

ADVICE TO A YOUNG MAN.—Never whip your brain. All high pressure is dangerous. Study to think as quietly and as easily as you breathe. Never force yourself to learn what you have no talent for.

Knowledge without love will remain a lifeless manufacture, not a living growth. Be content to be ignorant of many things that you may know one thing well, and that, the thing which God especially endowed you to know. It requires fire to fuse the materials of thinking, no less than to melt the iron in a foundry.

But remember this, however strong you may be physically, to strike a blow, and however sharp intellectually, to recognize a fact and discern a difference, your success in the game of life depends on the serious culture which you give to the third formative force in human character, your moral nature, and of the rightful supremacy of this element, a comprehensive expression is found in the right word—love. On this all prophets, poets, and philosophers are agreed. —*Professor Blackie.*

Organ and Choir.

Edited by EVERETT E. TRUETTE.

PLAYING THE REED ORGAN.

PLAYING the piano is one thing—playing the reed organ is another; and, yet, how frequently applications come to us from new pupils something like this: "I have only a cabinet organ to practice on at home, but I thought, if you had no objections, I would take my lessons on the piano."

"I have the most serious objections, almost as much as though you asked me to give you lessons on the violin while you do your practicing at home on the typewriter. The latter *might* help your technic; but when you arrive with violin under your arm, I fail to see how I could expect you to have a perfect lesson."

There is really too much of this kind of teaching. Some piano teachers will take reed organ pupils and give them lessons on the piano simply because they have no organ at their command and perhaps could not play it if they had one. I say to these pupils who wish to take their lessons on the piano: "Perhaps you think there is nothing to learn about a reed organ; but you are very very much mistaken. I have been using and teaching the reed organ for over twenty years and I am still learning how to get some new effect."

The reed organ, under the fingers of a skillful performer, is capable of producing marvelous effects, only excelled, perhaps, by the orchestra for delicate light and shade.

When pupils ask me to give lessons on the violin, I say "no." Why should I say "yes," when I have never take a lesson on that instrument; and why should anyone pretend to teach the reed organ without the use or knowledge of one?

Is it any wonder we hear so many "piano-organists"? A parent said to me a few weeks ago: "It appears to me, my little girl connects her bass notes very much when she plays in Sabbath-school, while the other girls play every note so distinctly."

"I am very glad, sir," I said, "that your musical ability is such as to have led you to notice the difference; but an explanation is needed before you can understand the cause of your daughter's connecting her tones. I am giving your little daughter lessons on the organ, and I trust she may some day become a good organist. I am giving the other girls you spoke of lessons on the piano, and although I am pleased to have them assist when the regular organist is absent, yet I can imagine how they must chop the notes up."

If one would play both instruments, then he must use and study both; and nothing is so helpful to an organist as the frequent use of the piano.

Like many other instruments, the reed organs are of many styles and prices. One person buys an organ for its great number of stops or sets of reeds, and cares little how plain the case is, while Mrs. Bragabout tells what an elegant organ her sister purchased for seventy dollars: "Why!" she says, "it reaches nearly to the ceiling" (very valuable for the headboard of a bedroom suit, I should think). Some folks, even very young folks, will ruin the bellows of a fine organ in a short time unless trained to use the pedals properly. The faster they make their fingers go, the faster the feet go—instead of working the feet slowly and perfectly independent of the fingers. However, as the pupil advances and she is obliged to run scales rapidly the feet are unable to keep up with the fingers; and thus each gains its own independence; but not, however, until many an organ has been somewhat injured.

Keeping the organ properly supplied with air is very much like proper breathing in voice-building: The bellows of the organ should be filled at once, and then the least movement of the toes will keep the pressure up; but if the reserve is allowed to depart, then comes the quick clatter of the pedals, like the audible gasping for breath by the untrained singer. If you have filled the bellows and are only playing the single notes of the melody in the right hand, what need is there of everlastingly keeping the feet pressing harder and harder when so very little air has been used? By such constant overcrowding something must naturally give way. It's true, the escape valve is placed in the organ for the safety of the bellows; but very often this will only act when the pressure is so great as to have forced the air in some other direction through the rubber.

When some young organists attempt to play a hymn on the piano, the habit of striking one hand just a little before the other is very noticeable and quite distressing. The habit is not confined to the young only, for very few can boast of being entirely free from it. The left hand always strikes first; were it not for this fact, one might think the right hand struck first, because of its being used so much. I have often wondered if a left-handed person would strike in the same way; so, when one of my pupils spoke to me the other day about being left-handed, I seized the opportunity by getting out my hymn-book. I gave her a hymn to play and watched her very carefully, as I thought it *might* be possible she would strike the right hand first; but the ragged *ka-chung* came in the same old way.

I do not remember ever reading a settled cause for the habit, but in watching the left hand I notice there is very little motion or elevation of the wrist, the hand being simply stretched out to grasp an octave, while the right hand is preparing to strike a chord and seems much longer in making ready for the stroke, often making one or two motions before the sound appears. After a pupil has used scales, octave work, left-hand studies, and other work to equalize the hands, this will gradually disappear, with, of course, the help from the teacher, who should be continually reminding the pupil of the disagreeable fault and its unpleasantness to the listener.

Organ-training introduces the sliding of the finger from one key to another or substituting one finger for another without lifting the key. The lack of this knowledge is noticed in the pianist who sits down to play the organ. The style of playing is often much too staccato. But the organist who is not familiar with the touch of the piano (and surely he ought to be familiar) makes about as awkward work as the former.

Some one asks: "How do you accent on the organ?" I think it is as easy to make an accent on the organ as the piano; and in much the same way. The mind and the fingers do the work in both cases. The piano accent is obtained by a heavier stroke, while on the organ it is a firm pressure, sustaining the accent note its full value and perhaps slighting the unaccented somewhat. I think the firm steady holding of the knee-swell and the solid feeling of the toes on the pedals, together with the same determination of the mind and fingers is what brings about the true accent and steadiness of tone, without that objectionable jerk which is caused only by a sudden push against the swell or a heavy sudden pressure of the feet.

Some pupils seem to have an idea that the accenting is all done with the knee-swell. Why, dear me, that makes your playing as spasmodic as the hiccoughs and with about as much real expression. Others sit down to a strange organ, and for fear they will not get full power they draw every stop, thus rendering the swells perfectly useless—as an old gentleman said to me one time about a certain organist in his church: "She sits down, draws every stop in the organ, and the monotonous howl is about as musical as the bellow of an animal with its horns caught in a brush-fence."—*George K. Hatfield.*

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AN ORGANIST AND A PIANIST.

THE question whether or not one person can be an organist as well as a pianist periodically receives considerable notice in the musical press. Many writers claim that the action and necessary manipulation of the keys is so dissimilar in the two instruments that practice on one instrument is injurious to a perfect technic at the other instrument. Other writers enthusiastically point to our improved organ-action, which is even lighter than that of the piano, claiming that the one obstacle is now removed, that organists no longer require "the grip of a giant" to play their instrument, and, hence, organ-practice and piano-practice are nearly similar.

Undoubtedly, both sides are right, to a certain extent, but two important points, which have more influence on the question than the stiffness of the action of an organ, are generally overlooked.

Can anyone conceive of a Guilmant and a Paderewski combined in one person? And yet these two artists have many characteristics in common, and both are artists of the very front rank.

The question whether one person can be both a good pianist and a good organist depends solely upon the interpretation of the word *good* for a reply. That he never could be a Guilmant and a Paderewski no one will deny. Life is too short. There is a period in the progress of every student, toward the attainment of that degree of proficiency necessary to become an artist, when he practices daily just as many hours as physical endurance will allow. Pianists practice from six to ten hours, and organists devote four to six hours to their instrument (we are considering only those who are on the road to an artistic career); but who could endure eight hours' piano-practice and five hours at the organ, six days a week for forty weeks?

Look at the other interpretation of the word *good*. A man may play the piano fairly well, and likewise the organ fairly well. He practices the piano four hours, and the organ three hours, each day. This is about all the average man can endure. When will he become an artist at both instruments?

M. Guilmant, who is one of the leading organists of the world plays the piano? Yes! Effectively? Yes! A great pianist? Never!

The most objectionable features of the piano playing of organists have been attributed to the stiffness of organ-action, while to-day this has almost nothing to do with it.

When an organist plays on the organ *fortissimo*, he uses full organ; and, if the instrument is large, the volume of tone is immense—five times as much as five pianists could produce with five pianos. When he sits at the piano and attempts to play *fortissimo*, he endeavors, from force of habit, to produce the same volume of tone. It is impossible, and yet he strives for it, producing the harsh tones which are so objectionable, and are characteristic of the piano-playing of organists. This can be overcome to a certain extent, but we doubt if years of labor would entirely eliminate it.

Another point of difference is the legato-playing. It is claimed that fegato-playing on the organ assists the pianist to acquire a fegato touch at the piano. So it does, in one respect. It schools the mind to watch for the legato all the time, as its absence at the organ is more prominent than at the piano; but beyond this point it renders little assistance to the pianist.

To play legato on the organ, every key must be held down till the next key is depressed, *but not a fraction of a second longer*, else a disagreeable lack of clearness will be the result. Consequently, organists carry the fingers high, and move them instantly, when changing from one note or chord to another, securing a "crisp legato." Now, this "crisp-legato" playing is useful in playing the piano at certain times, but it is not the embodiment of pure legato-playing for that instrument. A slight overlapping of the tones,—a molding, as it were, of one chord into the next,—so essential in artistic piano-playing, requires just the opposite treatment; and herein lies another objectionable feature of the piano-playing of organists. A pianist who has acquired the perfect legato-touch (of the piano) when playing the organ overlaps the keys in the same manner, and thus his playing is "muddy and disagreeable."

There is undoubtedly a great deal of unnecessary prejudice against one person playing both piano and organ, as any energetic student may play both organ and piano "fairly well"; but if he aims to be an artist, he must remember that an artistic career at either instrument will require a life-time, and its attainment will be sufficient reward for the work of a life-time.—*Everett E. Truette.*

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SUITABLE ORGAN-MUSIC.

A PIANIST or a violinist, in selecting music for public performance, has two points constantly in mind: his own ability and the taste of his audience. An organist should always add one other point, which is even more important than the first-mentioned points, viz.: the contents and peculiarities of the particular organ on which he is to play.

Some one has facetiously said that "Wagner's music demands the full orchestra, while a Beethoven symphony is not uninteresting when played on a kettle-drum and two flutes." This may be overdrawn, but it well illustrates the point. Some organ compositions are interesting, when well played, on almost any organ, while others entirely lose their particular charm if they are not presented with a certain specified combination of tone-color (stops), which can be found only in a few organs.

A concert program which is intensely interesting on one organ may prove a bore when played on another organ, and the organist who selects his program without a thought of the organ on which he is to play will wonder why his success is greater on one evening than on another.

The size of the organ is only a small part of its individual peculiarity. The presence or absence of certain stops, the voicing of the solo stops, the relative power and *timbre* of such stops as are used in special combinations have a greater influence.

The foregoing applies with equal weight to organ preludes, offertories, and postludes. If an organist hears some organ composition which particularly pleases him at a concert, he is apt to purchase the piece at once and present it to his own congregation on Sunday. Very fikely the charm of the composition centered in some special combination of stops which cannot be reproduced in his organ, and he wonders why his hearers do not echo his enthusiasm for the composition, forgetting entirely that his personal remembrance of how the piece sounded on another organ is not shared by his congregation.

If the organist keeps in mind, at all times, the limits of the particular organ on which he is to play, he will escape the disappointment which the cold reception of some favorite gem is sure to bring, and will gain the reputation of always presenting interesting compositions.—*Everett E. Truette.*

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MOTTOES FOR THE ORGANIST.

OUR weak point is where we feel strong.

Poor practice makes worse players.

"The more haste the less speed."

Good work done, brings rewards soon.

Have regular practice hours and stick to them.

To do a thing well is not only a duty, but a joy.

Read notes and rests with precision, not by guess.

Play slowly and read accurately to avoid mistakes.

Quality of practice is of more worth than quantity.

If you sow careless practice, you will reap bad playing.

If you want to play fast, practice slowly and accurately.

True note-reading is as necessary as true time and fingering.

Great things are done by learning not to slight little ones.

Find the difficult passages at once and conquer them first.

Never be guilty of cheating a note or rest of any of its time.

True fingering is as necessary as correct time and note-playing.

True time is as necessary as correct note-playing and fingering.

The full value of correct playing is only secured by a good touch.

"Every day that we spend without learning something is a day lost."

It is how carefully and accurately you practice that learns a lesson well.

If you have fost a practice period, make it up before the next lesson.

Do you know more than you did yesterday? "Progress is a duty of life."

One must practice! Why, then, not have the benefit which comes from good practice?—*The Nonconformist.*

* * *

DEFENSE OF THE CHOIR.

THE fact that quite a number of churches have abolished their choirs during the past few years has caused quite a controversy in some of the religious papers and other periodicals. While it is essential that the expenses should be within the income, it seems that some churches "kill the goose that lays the golden egg" in their retrenching. The following from *The Advance* is to the point: "Not infrequently the one saving part of the service in times of spiritual stagnation has been the music of the great masters which they [choirs] have rendered.

"It is the church's fault more than the choir's if the singing is unsuitable. It chooses the singers, pays them, controls them, and should supplement them in the responses and hymns of the service. A choir was never meant to do the singing for the church, but chiefly to lead in the public service of song, and, in such selected pieces as are assigned to it, and should be kept well within the spirit of the time and place; most choir leaders aim to do this, and to co-operate heartily in every suggestion for more devotional music.

"Instead of no choir, I should like to have the church all choir, and this is the motive for the change before mentioned But whether this can be done best by cutting off the principal singers and throwing the responsibility on the others I am in doubt. Personally, I like better the plan of supplementing the choir with a good-sized chorus, and making such a demonstration of music within the reach of all that the whole congregation is led to join heartily in it."

* * *

DOES SINGING IN A CHORUS DESTROY THE VOICE?

CHORAL singing has a bad reputation for voice-destruction. This should be, and can be, redeemed. An expert conductor or organist will spare the voices of the singers, will detect and correct any undue shouting or overexertion of individual singers, and will show that good part-singing is not only the most delightful of vocal exercises, but one of the best means of voice-culture and of general musical education.

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MIXTURES.

WHEN the once-celebrated Boston Music Hall organ was shipped to this country in the Dutch brig *Presto* (!) the boxes containing the various parts of the instrument were packed in the hold mixed up with 40 casks of gin, 8 sheep, 200 bags of coffee, 2 cases of herring, a case of cheese, and 500 bags of chickory-root. The voyage took three months.

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WORSHIPER: "There was no soprano in the choir to-day. What was the matter?"

ORGANIST: "The soprano had a dream last night, in which an angel told her the Lord wanted her to sing Anthem No. 95 to-day."

WORSHIPER: "Well?"

ORGANIST: "Well, the soprano got mad, and said she wouldn't be bossed by anybody."—*The Musical Messenger.*

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"WANTED—A steady respectable young man to look after a garden and milk a cow who has a good voice and is accustomed to sing in a choir." We shall soon hear of stalled oxen in our cathedrals and churches. —*London Chronicle.*

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MISS JONES: 'What a lazy fellow that John White is!"

MISS SMITH: "Is that so? Why?"

MISS JONES: "I saw him at dancing-school last night, and to-day he was sitting down at the organ up in the town-hall, resting his hands on the keys, and practicing the various steps with his feet. I call that a downright lazy way to learn how to dance. I shall never dare to dance with him for fear he will sit down right in the middle of the dance."

* * *

THE Twelfth Annual Meeting of the New York State Music Teachers' Association was held in Saratoga, June 26th-28th. Among the performers at the various concerts were the following organists: Mr. George W Chadwick, Dr. Gerrit Smith, Miss Clara Stearns, Mr. J. C. Ringwald. Among the speakers were Dr. Gerrit Smith, on "Proper Size of Church Organs"; Mr. Clement R. Gale, on "The Boy Choir"; Mr. George W. Chadwick, on "Organ Transcriptions"; Mr. Fred A. Fowler, on "Electric Organs"; Mr. J. C. Ringwald, on "The Organ Music of J. S. Bach"; and Mr. Herre D. Wilkins, on "The Organ Music of the Future."

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STORIES of the blower going to sleep are common enough, but some of them are no doubt apocryphal, says the London *Musical Opinion*. Of such, very likely, is that one of the railway-porter blower who, being awakened, hurriedly shouted out: "Change here for Dunkeld and the North."

A well-known organist has told how one of his first blowers had an inconvenient trick of going to sleep during the sermon and not waking at its conclusion. One Sunday evening there was no wind for the hymn after the sermon. The organ had a very noisy action, and the organist rattled the keys well in order to wake up the blower, but without success. At last one of the choirmen went to the rescue, and began working the lever, at the same time administering a kick to the sleeping blower. That functionary awoke with a start, and hearing the sound of the organ, at once mechanically caught hold of the nearest object and began to work it up and down. As this object happened to be the leg of the man who had aroused him, the poor choirman was overturned and lay on the ground in his surplice and cassock, struggling with the blower, who did not relinquish his grip until the wind went out with the usual ghastly wail, then he realized that what he had got hold of was not the proper lever.

Vocal Department

CONDUCTED BY H. W. GREENE

HOW SHALL I SPEND MY VACATION?

This is the problem confronting some of us, and others have already solved it and imagine they are having a good time. If you are an opera-singer you probably are sequestered, away from the busy haunts of men, with a score under each arm, committing to memory one and another by easy stages, more than likely in a boat (many an opera has been learned in a boat). And as you find yourself feeling secure in your part, you practice it in quite a dramatic fashion, for the benefit of the fishes apparently, but to get it ripe for your audiences, in fact. If you are sensible, as probably you are to a certain extent, or in some particulars, or you would hardly be wrestling with opera-scores, you should make the accumulation of reserve force an important feature of your outing, for there is no profession that makes more serious demands upon strength, both mental and vital, than the dramatic rendering demanded by most operatic composers.

If you are a teacher, not from necessity, but by choice and adoption, you have probably "gone home" to spend the non-productive part of the year. This going home is a great boon to those who are so fortunate as to have one. After you are well settled again in your old haunts, it seems quite as if you had hardly been away. Some old habiliments are again pressed into service, and before you know it, you are up to your elbows either in dough or dirt, and every minute is a gain, both of health and the rare sweetness of life that comes only by physical activity in a congenial atmosphere.

If you are a teacher from necessity, that rudest of disciplinarians, you probably reached your field of effort by a short cut, or, as the New England people say, "across lots." In that case you are making your vacation a period of study at a summer-school. Brushing up your repertory or prodding your teacher with questions covering the points on which you feel that you are weak or in doubt. That is not altogether a bad plan. There is nothing more exhaustive than attempts to instruct, when you do not feel perfectly sure of your ground. Between your studies and your return to work you can get two or three weeks of absolute rest, which, if wisely spent, will bring you as much recuperation of body as you will require. I advise such among you to get high up on some breezy hills, or deep down into the rolling surf, putting away everything but the free air and water, and the revivifying sunlight.

If you are students, then, indeed, you are fortunate; you may be specially thankful that your studies fall upon an age which is golden when compared with the student-days of most of those who are your teachers. You are entirely justified if the work of the year has been earnestly carried on, in saying, "I am going to drop everything and get as far away from music as is possible."

But, my dear student friends, you have probably found that getting away from music is more difficult than you had supposed. It will assail you by suggestion nearly everywhere you go. If you are blessed, or cursed, as the case may seem to you, by the sense of positive pitch, then, indeed, your auditory functions will give you no peace. If you are at a summer hotel in the mountains, the morning will be announced by a miserable bell clanging away on F-sharp with just enough of false overtone to set you to wondering why small bells were not cast with greater care as to shape and distribution of metal. The dishes at the breakfast table will collide with utter disregard of consonance, and you retire to the broad piazza hurriedly, to escape the din of discordant dishes; as you pass through the office the annunciator bell hangs out a 435 A. Immediately you think "How odd! that bell is international pitch; I wonder if the fellow that made it tuned it, or if it was an accident." Your reflections are quickly interrupted by another bell which responded to the business blow of the office clerk with another A, but this time it is the old concert pitch and with a shudder as the two diminishing tones fight a battle along your nerve centers you reach the piazza; to rest? Yes, but not to get away from the haunting suggestions of pitch which the sensitive ear never fails to catch.

The two Misses Smith and their father are already hard at work with the croquet mallet and balls. Miss Smith No. 1 plays, the ball she hits gives you a wooden E, her sister's a D, and the father between the ball and mallet seems to hit a vigorous F, and so as you read your book you get in unrhythmical succession, E—D—F—E—D—F—, and you know, without looking, whether it is Miss Smith, her sister, or the father that makes the shots which you half-consciously tally.

The croquet symphony on E—D—F is varied at times by a long train-whistle, which comes up from the valley on a fourth line D, which is so softened by the distance and multiplied by responsive echoes that you are soothed into a mood favorable for sleep. So with your chair tilted back, and your eyes closed, you drop into repose, wondering how it happened that the fly bothering you buzzes an F, and the honey-laden bee that flies across the piazza also hums an F, and why the meadow-lark in a tree yonder is piping up on F-sharp an octave and semitone higher than the tiny insects.

After a little you are wakened by a rough chromatic scale, from F to F, and you yawn into existence again, recalling that the last thing you remembered hearing was a couple of diminutive wing-ed F's, and now the cow down in the pasture plants a whole chromatic sequence on F's, and you wonder if F is not nature's favorite key. You recall that the initial notes of the neighing of a horse, and the howling of a dog, are often pitched on F, but you dismiss the question after a little, for you find that nature is as fickle as to pitch or choice of key as many a singer and composer have shown themselves to be. Your reflections bring you to one conclusion, that, go where you will, pitch exists with clearly-defined tonality.

The sea intones majestically; the thunder often gives a pronounced 64-foot bass in varying pitches; the brook gurgles ceaselessly, and as it darts from one of its tiny self-made caverns to another, a perfect and continuous melody may be discerned; the music of the brook is no creation of fancy, but a liquid fact, within reach of the enjoyment of anyone who will take the trouble to follow its course awhile.

And now we must leave you. Do not undervalue the gratuities of your holiday. Open your heart to nature. She will teach you everything but phrasing, diction, and rhythm; and, in her broad expanse, those three, well and clearly-defined artistic requirements will receive an impetus and inspiration which cannot be roused by any artificial environment whatsoever.

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THE TRUE REWARD.

In the fight for a position in the front rank too many of our young American music students forget the debt that success must pay to time. Look at the young military and naval cadets. They work steadily for years to attain to a scholarship sufficiently high to hope even to pass the examinations that admit them to West Point or Annapolis. Then come four years of work so exacting that 30 per cent. fail to maintain the required standing and are dropped. Even at graduation they receive only subordinate commissions, and it is a question of years before the money consideration is of any value, as compared with the financial successes of commercial life.

Physicians, lawyers, and clergymen afford abundant examples of the value of special aptitude for professional work. In the press of competition many must step aside and let the more gifted sit in the highest places, but even then high places are never filled by young men. While they may show promise, the world makes no wide recognition until the promise is redeemed. This recognition must be earned by busy days and studious nights. Failure upon failure to reach desired ends carry not the sting of defeat, but the self-inflicted lash which stimulates to further effort, until at last the special disease is mastered, the great case is won, the remarkable discourse is delivered, and the world or that part of it to which special gifts appeal bows to the master.

Is music so light a thing that the sound of a voice can alone mark one for distinction? Is there no special strength of character necessary to enrich the gift of a beautiful instrument? We can answer by an illustration.

The piano may give single examples of its tone-quality as readily, perhaps, at the hands of a novice as of the virtuoso. But what of the profound truths which the instrument reveals under the highly-cultured touch of the master? Do they not stand as evidence that the tone is not the thing, but the mind, the grasp, the subordination of the body to the will, the insight which comes from research, the earnestness that is aroused only by a worthy object, the consecration to a cause? All point to the truth that the tone is a simple thing in itself; but it is when employed as a medium by which an art product may be given to the world that it is of mighty import.

The piano-tone is meaningless until linked to mind. The vocal tone is equally inane to the cultured listener unless a world of thought and experience have made it possible for its possessor to bring to it and to reveal through it, not only the meaning of life in its widely differing moods, but the strangely marvelous powers of the art itself. The voice gives out in great abundance, but the part it gives not out, but remains the secret treasure of its possessor, is even more abundant, and fills the life and experience of the artist beyond all attempts to describe. Is this rich reward gained by only beckoning to it? The men and women who have suffered to deserve it will tell you "no"; they have no words to waste in idle jest, but speak to the appreciative few, almost in a whisper, always with a sigh, of their struggles and consciousness of just reward.

Do my readers weary of my repeated efforts to impress upon them the seriousness, the dignity, of their calling? Only great earnestness and much study will lead to that real satisfaction which is the most to be treasured prize awaiting them. A full measure of popularity, applause, and money is not to be compared with it. Think not, however, that it is a prize earned in youth or a gift from the goddess of chance. It goes hand in hand with maturity, and is the chief inspiration to teachers.

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IS THE ART OF SINGING IMPROVING?

During the past few years I have observed great progress in the vocal art. About ten years ago my attention was called to a young lady who had an unusual dramatic soprano voice, a musical temperament, and brains; in fact, all the qualities which make a singer. With much sacrifice she accumulated money sufficient to study in a certain school in the West. This school had gained for itself a reputation as a musical center for sending out many pianos, violin, 'cello, and a few voice pupils who became prominent in the musical world.

She started the first year under a German teacher. His lessons consisted in requiring her to sing as many difficult solfeggi as possible at one lesson. The more she learned of these the better lesson she had. Poor girl! With not a word or hint as to true tone-production. She thought, because she was paying two dollars and a half for a thirty-minute lesson, that she was learning something. She continued until spring in this way, when doubt of the method (?) took possession of her mind. She trenchlingly expressed her doubts to the president of the college. He told her that a great artist was coming from Italy next week and she could study with him, and, furthermore, he played the 'cello beautifully. The 'cello, in fact, was his specialty. However, the president could not see why she was dissatisfied with her present teacher. Weren't Miss A. and Miss B. his pupils, and weren't they making a record for themselves in the song-world?

Our dear young lady had not learned that there was a very few voices naturally placed, and that many an incompetent teacher has gained a reputation, not merited, from these natural voices.

Her new "'cello" tencher advanced her to Italian arias (more brilliant fantasies than just plain studies), such as the "Jewel Song" and "Una Voce Poca Fa." She felt encouraged and even highly elated.

When she returned to her village home in the summer she sang these wonderful things. The people did not enjoy her attempted artistic efforts, but they thought their children ought to study with a person who could sing in Italian. Accordingly, she gave to her village friends what she thought a method until February, and then, by borrowing money, returned to the same school.

The faculty were delighted to have her back, and receipted her first check with alacrity. This time she was progressing. She had a signorina for a teacher whose only claim to distinction was a very long name. Soon she awakened to the true state of things, and resolved never to sing again.

Omitting her heartaches, we will pass on two or three years. She went to New York City and there studied for a year true voice-placing. Shall we tell you what she did in that one year? To her great astonishment, her teacher told her she could do nothing, until she had learned, in a measure, breath-control. "How strange," she thought, "just to work on breath-control." But she nearly lost courage before a simple tone in the middle voice could be produced without escaping breath. Before certain breath-control was attained, she was told to focus or to place her tone, to eliminate all needless effort. At the same time exercises were given her to acquire a freedom of tongue, larynx, and jaw.

During the three years of previous corrupt teaching she scraped every note out of her throat, and her vocal apparatus was so wofully constricted that she sang badly out of tune. Can you not see how this gentle, careful method of teaching came as almost a shock to our young lady? And what must have been the shock to this dear, patient singing teacher during those first few lessons? It took many daily lessons to understand what she should do to acquire this simple method; and she spent a year of patient study at it.

She is to-day a prominent concert and oratorio singer and successful teacher.

She writes me she always reads the articles in THE ETUDE under the vocal department and, furthermore, cuts them out and makes a scrap-book of them. She insists upon her pupils' reading this scrap-book that they may avoid some things in her experience.

I hope there are not many German vocal teachers, to-day, similar to the above mentioned, or great Italian 'cello players teaching singing.

In the future singers will not be accepted as singers, unless they sing easily, with reverberation, and unless they heed what great masters say: "Be natural and look pleasant." Many an artist on the stage to-day has a reputation, not because of beautiful and pleasing tone-production, but musical temperament or interpretation.

Some of our prominent contraltos, with their big mismanaged voices, commit all the sins of the musical decalogue. The dominant difficulty is erratic breath-action. Four years ago I heard a prominent French *diva* sing "Cavalleria Rusticana" depressed from the key throughout the whole performance. Such a thing should not be tolerated. The sensible American people are awakening. They will not be duped by "acid sopranos," "pathetic bellowing" of contraltos, or the violent efforts of tenors whom one would think in danger of bursting a blood-vessel before they finish the performance.

Kenyon says: "Every experience is an education," and possibly the relating of the above experience will be an education to others. I am sure that in the near future there will not be such a misguiding of voices. We are rousing from our lethargy, and better understand the correct vocal tone.—*Eva Hemingway.*

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THE GOSPEL OF RELAXATION.

[I CANNOT print the following paper by Mr. Dibble without commenting upon its value to the teacher and student. In a few words he has indicated clearly the most important physiological fact connected with tone-study. The volumes of matter written and printed on relaxation may be found here condensed without the loss of an item of any importance. When the principle underlying the "Gospel of Relaxation," as here presented, is fully grasped by teachers, the preparatory work of voice-placing will be greatly simplified and accelerated.—VOCAL EDITOR.]

In the discussion of subjects of a pedagogical nature confusion is often caused by a misunderstanding of terms. Very often a word may have several meanings according to the subjects with which it is connected.

What do we mean by "relaxation" as applied to singing?

Anyone who has considered the matter will admit that there can be no production of tone, no matter how soft, without a corresponding muscular exertion; and, the more powerful the tone, the more strenuous must be the muscular effort. Furthermore, no muscle can be the muscular effort. Furthermore, no muscle can accomplish any result when it is in a relaxed condition.

How then—it may in all fairness be asked—can we have relaxation and yet produce tone?

As one answer to this question, let me say that the relaxation is only a *seeming* one. In order to understand the matter fully, we must consider how muscles work. We must know that wherever there is placed a muscle to move any part of the body, there is an opposing muscle to pull it back into place. A muscle never pushes—it always pulls by its contraction, and then at the proper time relaxes, to allow the opposing muscle to do its work.

Now, if when a muscle is used, the person should in any manner contract the opposing muscle, then the muscle which is called upon for work will have added to its strain whatever effort may be necessary to overcome the tension of the opposing muscle. Therefore the answer to "what do we mean by 'relaxation'?" as applied to singing is—that all muscles must be relaxed which are not required for the production of tone.

It is the desire of all intelligent teachers of singing that their pupils should produce a tone which shall be firm and sonorous, and yet be capable of all degrees of modulation of both power and quality. It is also the desire of most pupils to produce as large and sonorous a tone as possible; and the effort to do so, coupled with a lack of knowledge regarding breath-control, is the cause of throat constriction.

When a pupil of this character presents himself for instruction, the first effort on the part of the intelligent teacher must be to do away with this constricted condition, which can produce only a harsh and unmusical tone. In the effort to obtain the necessary condition of relaxation, the first result is—to the pupil—a seeming loss of all firmness of tone. In fact, he often does lose firmness and power, because he is forbidden to use those muscles to which he has been accustomed; and the correct muscles, not being properly developed, are weak and do not respond to his efforts.

Unless the pupil has confidence in the teacher, he is apt to believe that the teacher has not properly grasped the situation, and many an intelligent and conscientious teacher loses pupils from this cause—the pupil going to a teacher who will let him shout, and quickly develop an immense amount of noise, but which will only produce an unmusical and harsh tone and a final impairment of the vocal muscles.

All correct muscular effort must be unconscious; that is, there must be no sensation of effort in the muscle itself. The true vocal muscles are non-volitional; that is, they cannot be moved by any direct effort of the will-power. They can be moved only as the singer thinks of a certain pitch and wills to sing it, when, if used correctly, they will instantly perform their proper functions.

Therefore, whenever the singer has any sensation of effort in the throat, it is the result of a constricted condition of the muscles, one set holding back and preventing the free play of the other. This may be illustrated by the muscular exertion of the pianist, who *thinks* at his finger-tips, although it is the muscles of the forearm which, by their alternate contraction and relaxation, move the fingers. So long as the player's attention is concentrated at his finger-tips, the muscles will act correctly; but if he should endeavor to consciously contract those muscles, it would only cause a much greater effort, with an appreciable loss of power and loss of all flexibility.

But when we have gained "relaxation" in singing, how are we to produce firmness of tone and overcome the seeming loss of voice which has been the first result?

The quickest and easiest way to take a person's attention from one thing is to give him something else to think of. So, in singing, let the attention of the pupil be directed to correct breath-control, by means of the use of the muscles in the region of the diaphragm, and also let his entire attention otherwise be directed to a perfect articulation of consonants and a clear and firm enunciation of vowels in the front of the mouth, giving each their individual quality, and the throat-muscles will gradually become strong and correctly developed.

To be sure, there is a physical connection between the finger-tips and the muscles of the forearm, and there is none between the lips and vocal muscles. But there is a mental connection, by means of which the strenuous effort at the lips will cause a correspondingly strenuous effort of the vocal muscles, but an effort of those muscles only which are absolutely needed to make tone—provided, of course, that there is correct breath-control so that these muscles are not called upon for work for which they were not intended.—*Horace P. Dibble.*

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INSUFFICIENT TRAINING OF SINGERS.

WHY so much mediocre singing is accepted where such a high degree of perfection is exacted of the instrumental performer is one of the inexplicable things in the artistic life of the present day.

If we must believe history, and those favored ones who heard the famous singers of fifty years ago, vocal art, or the art of singing, is in its decadence. Then the singers earned the title of artist, and although finished singers were not so rare as now, they were not all spoken of as artists. Now everybody who can squeak out a tune is an artist, alongside of the genuine article; there is no distinction, as there was then. Heaven help the army of people called singers, if our public were as difficult to please as was that of fifty—or more—years ago; these same desecrators of the noble art would never finish their evening's performance—or at least a second appearance would mean empty benches.

There is a mistaken idea extant among a large class of people at the present day—and not by any means the smallest number are musicians who display good judgment in other matters—that singers require less schooling, less time to develop their talents, than do, we will say, pianists or violinists; and because of this error, which is shared by a large majority of singing-teachers, students, after a comparatively short period of study, are launched as full-fledged artists.

The result is not—and never can be, satisfactory; for, besides the short-lived success—such as it is—of these victims of the forcing process, the baneful influence these raw recruits exercise is beyond question. What are we to expect of the singers of the future, if they have, for the most part, such bad examples to follow. The few really capable singers still to be heard,—with the present superficial system,—are hound to grow less and less.

When I say capable singers, I have no reference whatever to that class who merely interpret well, with a badly-schooled remnant of a voice, but to those who, first of all possessing thoroughly well-schooled voices, understand, besides, the art of interpretation. A good interpreter without a singing voice cannot be counted a singer; he would do better to recite the verses and let the music alone; on the other hand, one possessed of a good and well-trained voice, but no knowledge of interpretation, makes a very unsatisfactory and uninteresting singer. The two combined make the artist: it must be all or nothing. For the same reason that no connoisseur would class as an artist a violinist who did not fulfill all the requirements of an artist, and with people of sound judgment this applies to all musicians,—singers included.

The really fine voices which appear from time to time too often undergo the forcing process, "by unscrupulous teachers, anxious to attract attention to themselves," are thereby ruined, and their owners after a few phenomenal successes drop out of sight. The old-time singers underwent careful, systematic training for a number of years, before attempting a public appearance; and even then, they were never permitted to sing the more difficult works until they had become more fully matured, vocally as well as physically, so that there was no undue strain: consequently they retained the beauty of their voices unimpaired for many years.

It is a subject often commented upon, that many singers of to-day though still young and vigorous in body have prematurely old and worn voices. The singing teachers of the past, who were not so greedy for money, nor so anxious to reap a rich reward in a few years as now, loved their art and served it well. They understood the development, the maturing, of the voice to be a slow process, and the only safe one: they used to say, "as wine ripens slowly, so with the singing voice." All who understand will appreciate this fact.

To-day the effort is toward a quick ripening; the natural result—early decay. In conversation not long since with an eminent pianist and two favorably known violinists, they agreed that, were they to produce work one-half so bad as most of the singing heard in public, they would be promptly hissed. Undoubtedly this would be the case.—*German Times.*

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VEGETARIANISM FOR SINGERS.

To those who have read with interest the advocates of a meat diet for singers the following clippings, which present the other side of the question, will be of interest:

Madam Lili Lehmann, whose singing at Covent Garden was quite one of the features of this opera season, was a few years ago prostrated by a severe illness, in consequence of which she was obliged to leave the stage for some time. She even despaired of regaining her health and of being able to resume her career. At that critical moment two of her friends advised her to become a vegetarian. She followed their advice, with most beneficial results. One advantage she derives from it is that on the days when she sings she is not obliged to change her diet. Here is something she has to say on the topic:

"The days on which I sing," said Madam Lehmann, "I vary my mode of life hardly a jot. For five years I have been a vegetarian. What a glorious word for those who, like myself, can utter it with such a feeling of exultation! My shattered nerves had kept me for a long time on a bed of illness. It seemed impossible for me to recover from attacks of heart palpitation, dizziness, and fainting spells.

"Finally Eugen d'Albert and Professor Klindworth recommended me to become a vegetarian. Though I had a kind of mysterious repugnance to the idea of giving up my rare beefsteak, to which I had become accustomed, and feared that I might be attacked with weakness in consequence, I gathered my energies together and began one day to live only on vegetables and fruit.

"What happened? It agreed admirably with me. True, the first two or three days I couldn't get rid of the idea that I didn't feel satisfied. But by the fourth day I was accustomed to it, and after a fortnight the attacks of dizziness and fainting and heart palpitation had ceased. I was a free being, cured of all my troubles, which had been playing me such bad tricks.

"In addition to this, I must not underestimate the satisfaction I feel in knowing, when I sit down to a meal, that I am not eating my fellow-creatures, and that in order to satisfy my appetite no harm has come to them, and it has not been necessary to take the lives of any of them.

"But you want to know principally what I eat and drink the days I sing. Whether I sing or not, my diet remains the same. I carry out the same program, and that suits me perfectly. If I happen to be at home, I rise very early—at six or half-past seven o'clock—go into my garden and work there among my plants and flowers.

"If the weather is bad, I write a good deal. At half-past seven I drink a glass of milk, eat a little rye-bread, and, now and then, some fruit.

"Usually, I dine at noon; but, when I sing in the evenings, an hour later. I take a plate of vegetable or rice-soup, then I eat a plate of vegetables. At four o'clock I have a cup of milk, and at seven o'clock eat some green salad, a couple of eggs or cheese. Perhaps twice a year I eat fish; but I don't care for it much, and only take it when I can find nothing else.

"With one plate of rice, taken in the afternoon, I am strong enough to sing 'Isolde' and to stand the strain of all the great rôles which last until midnight.

"I never touch alcoholic drinks, never am thirsty, and I have a fine, buoyant feeling when I am out walking. Every morning I go through calisthenics, take a swim when I can, otherwise cold baths, work a great deal in the garden and in-doors. I no longer know what fatigue is since I've become a vegetarian, and can stand a great deal more, both mentally and bodily. Therefore I can highly recommend this mode of life."—*Musical Standard.*

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QUESTIONS AND ANSWERS.

In an article on the hygiene of the voice, Dr. Magel Rosaiter says: "Observation, analogy, and science all conclusively show that meat is not good diet for singers. The best diet is fruits, grains, and nuts. Nations that eat largely of meat and fish are not musical. The great masters of musical art in Germany appeared during the last century, when meat was considered a very great luxury because of its scarcity, and the poorer classes, from whom most of the musicians came, rarely ever saw it. Italy, where the people subsist upon nuts, cereals, macaroni, and fruits, is a musical nation, and her masters and composers stand in the forefront."

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In the September issue the questions that have accumulated during the summer will be taken up to be answered or discussed.—Editor Vocal Department.

ON THE CHOICE OF MUSIC AS A PROFESSION.

BY C. FRED. KENYON.

I think it is very probable that there are but very few truly musical people who have not, at one time or another, felt a strong desire to enter the musical profession, either as public performers or private teachers. There is such a charm—such a fascination—in spreading the knowledge of the art which we love, that it is not in the least strange that we should occasionally feel the impulse to devote our lives to the interests of music in all its branches. And this is rightly so; for music is as honorable a profession as any in the whole world, and it demands sacrifices as great as any other profession—not even excepting the church and medicine.

The chief argument generally put forward against the claims of the musical profession is that it is "overcrowded." But this statement applies to all other professions with as much force as it does to music; and he who tries to argue on this basis nearly always forgets that in all professions—no matter how overcrowded they are, or how keen the competition is among their members—there is plenty of room at the top. But I will go a step farther than that, I assert that, given ability and energy, conscientious work is bound to receive its reward sooner or later. It may not come at first, but with the exercise of perseverance and patience and, above all, common-sense, it will not be delayed long. In every stage of human life there are people who are never happy unless they are miserable; that is to say, they are never at ease unless they are finding fault, and grumbling; and these are the people who are always doing their best to run down the musical profession. They assert that it is not "gentlemanly"; that it is trivial and commonplace; that it is of no practical use to the ordinary "man in the street." Were there ever more ridiculous statements than these? Almost any child could refute them; and we, who are proud to call ourselves musicians, can afford to ignore them utterly. Music is a noble profession; no one of us has any doubt of that. It is noble because it helps us to live a better life; it is noble because it shows us so much of the beautiful and the sublime in human nature; and, again, it is noble because it heals so much of the sorrow and suffering of every-day existence, and inspires us to fresh effort and higher accomplishment. And in selecting one's life-work, surely these are matters of high consideration?

Incompetence in music, like incompetence in any other profession, is bound, sooner or later, to lead to disaster. Before finally deciding on the musical profession, be quite sure you are sufficiently talented to be successful. Test yourself in every direction! Make yourself confident of yourself, and then you are bound to succeed. There is nothing, perhaps, more fatal to one's happiness than to overestimate one's abilities; and it is one of the easiest things in the world to do. But when you are once convinced that you are sufficiently capable and efficient to enter the musical profession, and when you are quite sure that in music you can do better work than in any other department of life, do not hesitate for one moment, for he who hesitates is lost.

During the past and present generations, a remarkable change has taken place in the social *status* of able change has taken place in the social *status* of those belonging to the musical profession. Time was when an ordinary teacher was looked upon with contempt, but in those days the musical professor was more often than not quite unedncated in every department of knowledge except that of music, and perhaps in some degree he merited this contempt. But we have changed all that, and now an average musician is as well educated and cultured as members of other professions. And, to a person of cultured taste, all this has to be taken into account when he is about to select the profession he wishes to follow. But on this head there is nothing to be feared. Nowadays, musicians of average ability stand on an equal footing with the clergy, lawyers, and physicians, and they are treated with the respect they deserve.

A TALE OF A WOULD-BE MUSICIAN.

BY RICHARD WAGNER.

[This novelette, begun in The Etude for July, to be finished next month, was written while the great composer was in Paris, himself in great want and distress, and published under the title, "An End in Paris." The principal character was a German musician of great ambition and lofty aims, who may, in a measure, represent the author himself.—Ed.]

II.

For the next few days,—in which all my efforts to find out the lodging of my friend proved in vain,—I could not help feeling keenly how wrong I had been not to have more consideration for the characteristics of so deep and enthusiastic a spirit, than I had shown in my harsh and perhaps exaggerated replies to such innocently told plans. In my creditable purpose of frightening him as much as possible from his intentions,—because I did not believe him to be the man, either in his outward situation or inward character, to follow out such a complicated path to his ambitions as that which formed the object of his plans,—in this creditable purpose of mine, I say, I had not remembered that I was not dealing with an easily convinced, yielding being, but with a man whose inmost belief in the divine and indisputable truth of his art had reached the point of fanaticism, that it had imparted an inexorable and obstinate cast to his otherwise mild and gentle nature.

Undoubtedly—I thought to myself—he is at this moment wandering through the Paris streets, with the firm conviction that he need only come to a decision as to which of his plans he shall first adopt,—in order to shine at once upon that theater-placard which represents to a certain extent the end of the perspective of his schemes. Undoubtedly he is at this moment giving some old beggar a sou, with perfect confidence that in a few months he can hand him a napoleon.

The longer our separation lasted,—the vainer were my efforts to discover my friend,—the more (for I confess my weakness) the confidence he had expressed gained upon me; until I allowed myself to be so far led astray by it as to now and then cast a glance at this or that placard of a musical performance, to see if I could not discover in some corner the name of my credulous enthusiast. And the more this exploration proved in vain, so much the more did an increasing faith—strange to say—become associated with my friendly sympathy,—a faith that after all it was not impossible that my friend might succeed;—that perhaps even now, while I was anxiously seeking him, his peculiar talent had been already discovered and recognized by some important personage;—that perhaps one of those very commissions had already been given to him, the successful execution of which would bring to him happiness, fame—and Heaven knows what besides. Why not? Does not every deeply enthusiastic soul pursue a star? And may not his be a lucky star? May not miracles happen, to reveal the richness of a hidden treasure?

The very fact that I nowhere saw a romance, an overture, or anything of that nature advertised under my friend's name, led me to believe that he had tried his most ambitious plan first, and with success; and that, despising the narrower ways to public recognition, he was now fully occupied in the composition of an opera of at least five acts. It is true, it struck me that I never found him at any of the centers of artistic activity, or met anybody that knew anything of him; but at the same time, as I frequented these sanctuaries but little myself, I decided that it was only *I* that was so unfortunate as not to penetrate into those regions where his fame was already shining in brilliant beams.

It may be imagined, however, that it took a long time to change what was at first only pitying sympathy for my friend, into a full confidence in his happy star. I only reached this point after passing through all the various phases of fear, doubt, and hope. It took a long time; and for this reason it was, that almost a year had passed, since the day when I had met in the Palais Royal a beautiful dog and an enthusiastic friend. During this time wonderfully successful speculations had brought me to such a point of good fortune, that, like Polycrates, I feared I should shortly meet with some considerable piece of ill-luck. I thought, in fact, that I could already foresee this misfortune distinctly; and it was in rather a gloomy mood that I one day started out, as my custom was, for a walk in the Champs Elysées.

It was autumn; the faded leaves were falling from the trees, and the sky hung gray, as with age, above the various elysian splendors. But not the less did Punchinello continue to renew his time-honored furies of rage; in his blind wrath the rash being continued to set at naught the principles of human justice, until at last the demoniac principle so strikingly represented by the chained cat, overcomes with superhuman claws the audacious defiance of the presumptuous mortal.

Suddenly I heard close by me, but a short distance from the modest theater of Punchinello's cruel deeds, the following strangely accented soliloquy in German:

"Capital! Capital! Where in the world have I let myself be led to look for what I might have found so near at home! What! Shall I despise *this* stage, on which the most striking political and poetic truths are so clearly and intelligibly set forth—presented with such sensible taste to the most receptive and least assuming of audiences! Isn't this rash being Don Juan? Isn't this horribly beautiful white cat the Commendatore on horseback as he lived and looked? How the artistic meaning of this drama will be heightened and made clear when my music contributes its part to it! What sonorous voices those actors have! And the cat—ah! the cat! What undiscovered fascinations lie hidden in her beauteous throat! Now she utters no sound;—now she is utterly and entirely demoniac; but what an expression she will make when she sings the *fioriture* that I will compose exclusively for her! What an exquisite *portamento* she will bring to the execution of that preternatural chromatic scale! With what terrible fascination she will smile when she sings the passage that is destined to be so famous in the future—'O Punchinello, thon art lost.'—What a scheme! And what an opportunity Punchinello's continual beatings will give me to bring the *tam-tam* into play! Why do I hesitate! I must get the director's favor at once. Here I can proceed directly—there's no antechamber here! With a single step I am in the very sanctuary — before the man whose divinely prescient eye will recognize genius in me. Or —what if I should meet with rivalry? What if the cat—quick, before it is too late!"

With these words the soliloquizer would have rushed upon the Punch-and-Judy booth. But I had quickly recognized my friend, and decided to prevent a calamity. I seized him, and, embracing him, turned him with his face toward me.

"Who is it?" he cried out angrily. But in a moment he recognized me, quickly drew away from me, and added coldly—"I might have known that you would hold me back from this step also—the last that I can take to save myself. Let me go, or I may be too late!"

Again I seized him; but though I this time succeeded in restraining him from advancing toward the theater, I could not move him from the spot—the dark spot. I gained time, however, to look at him more thoroughly.

Good God! In what a state did I find him! I do not speak of his dress, but of his features;—the former was poor and neglected, but the latter were terrible. His frank and hearty courage had disappeared. His eyes wandered in a lifeless, rigid way; his blanched and sunken cheeks told not of trouble only—but dark spots upon them told also of the pangs—of hunger!

As I looked at him with the hitterest feelings of anguish, he too seemed touched, for he tried less forcibly to tear himself away.

"How are you, dear R——?" I asked in a broken voice. Smiling sadly, I added "Where is that noble dog of yours?"

He looked up gloomily. "Stolen!" was his abrupt answer.

"Not sold?" I asked.

"Wretch!" cried he fiercely, "are you too like the Englishman?"

I did not understand what he was talking about. "Come," said I in a shaken voice,—"Come! Take me to your lodging; I have a great deal to talk over with you."

"You will soon find ont my lodgings without my help," said he. "The year has not gone yet! At this moment I am on the road to recognition—to fortune, love. Good! Very soon you *shall see*! But let me go, if you would not have me hold you my sworn enemy."

I held his hands tighter. "Where is your lodging?" I asked. "Come—lead me there. We will have a friendly, hearty talk—if it must be—over your schemes."

"You shall know them as soon as they are carried out," said he. "Quadrilles—galops—those are my forte! Yon shall see and hear! Do you see that cat? She shall help me to some valuable copyright! See how smooth she is—how prettily she licks her lips! how smooth she is—how prettily she licks her lips! Think how it will be when the most spirited chromatics, accompanied by the most delicate groans and sobs in the world, issue from that mouth! Think of that, my good fellow! Oh, you have no fancy —you! Let me go—let me go! *You* have no imagination!"

I held him fast again and most urgently renewed my request that he would take me to his house; but without effect. His eyes were fixed with an excited glare upon the cat.

"How everything depends on her!" said he:—"Fortune, honor, fame lie in her soft paws. Heaven direct her heart and grant me her favor! She looks kindly at me; yes, that is the feline character. She is kind —courteous—immeasurably courteous! But she is a cat—a perjured, faithless cat! Wait—I can compel thee—I have a noble dog—he'll inspire respect in thee. Victory! I have won! Where is my dog!"

In his delirious excitement he had shouted these last words in a shrill shriek. He looked hurriedly about, seeming to seek his dog. His searching glance fell upon the broad roadway. Just then there rode past, on a beautiful horse, a man of elegant appearance—an Englishman, to judge by his physiognomy and the peculiar cut of his clothes; beside him ran a large and beautiful Newfoundland dog, barking gayly.

"Ha! My presentiment—" shrieked my friend furiously at the sight:—"Curse him! My dog! My dog!"

All my strength was vain against the overwhelming force with which the unhappy man tore himself away like lightning. He shot like an arrow after the horseman, who at this moment chanced to spur his horse into a full gallop which the dog accompanied with merry gambols. I ran after him in vain. What exertion can equal the effort of a madman?—I saw the horseman and the dog, with my friend, turn into a side street leading to the Faubourg du Roule; but when I reached the street all were out of sight.

Let it suffice to say that all my efforts to discover a trace of the lost ones were utterly in vain.

Greatly shaken, and myself excited almost to madness, I was at length forced to give up my search. But it will be readily conceived that I did not on that account cease to make daily efforts to find some guide which could lead me to the dwelling of my unhappy friend. I inquired in every place that had any connection whatever with music—but nowhere could I find the slightest information. Only in the sacred antechamber of the opera, some of the lowest of the officials remembered a melancholy, wretched being, who had often been there and waited for an audience; —but of whose name and residence, of course, no one knew anything. Every other means—even that of the police—led to just as little trustworthy results; even these guardians of the public safety did not seem to have thought it necessary to trouble themselves about the unfortunate man.

I fell into despair, when one day, about two months after the occurrence in the Champs Elysées, a letter was handed to me in an indirect way, through one of my acquaintances. I opened it with a feeling of coming trouble, and read these hurried words:

"*My dear friend, come—to see me die.*" The address given indicated a narrow alley on Montmartre.

I could not weep—I hastened to Montmartre. Following the address I reached one of those wretched and miserable houses that are to be found in the side streets of this quarter of the city. In spite of its squalid exterior this building did not fail to rise to a fifth story; my friend seemed to have regarded this circumstance with pleasure; and I was also compelled to mount by the same dizzy path. But it was worth the trouble; for on asking after my friend I was directed to a room in the rear. On this side of the house, it is true, one was denied the out-look into the giant street (some four feet wide); but was rewarded for this by a far more beautiful prospect of all Paris.

I found my unhappy enthusiast sitting up in his sick-bed, enjoying this glorious view. His face and his whole body were far more meagre and haggard than on that day in the Champs Elysées; yet his expression was more satisfactory than at that time. The frightened, wild, almost maddened look, the terrible brightness of his eyes had disappeared; his eyes were dim and almost lustreless; the ghastly dark spots upon his cheeks seemed to have changed into a general wasting away.

Trembling, but with a quiet expression, he extended his hand to me with the words—"Pardon me, dear friend; and thank you for coming."

The singularly gentle and sonorous tone in which he spoke these few words, made a deeply affecting impression upon me—as indeed his very look had already done. I pressed his hand; but I wept and could not speak.

"I think," continued my friend after a moment of emotion, "it must be a good deal more than a year since we met in that bright Palais Royal;—I haven't entirely kept my word; it was impossible, with my best efforts, to become famous within a year; and on the other hand it is not my fault that I could not write to you punctually at the termination of the year whither you should come to see me die; in spite of all my pains I had not got so far.—Do not weep my friend;—there was a time when I had to beg you not to laugh."

(To be continued.)

PUBLISHERS' NOTES

SPECIAL RENEWAL OFFER FOR AUGUST.

To those of our subscribers who will send us $2.00 instead of $1.50, we will not only renew their subscriptions to The Etude for one year, but we will send to them, in addition, a copy of "Alcestis," one of the finest works in musical fiction, bringing in a number of famous musicians, and giving a faithful picture of musical life of a century and a half ago. The printing, paper, and binding are all of the best. This is a good opportunity to add a desirable work to your library at a low price.

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A great many teachers and pupils have taken advantage of our three months' subscription offer and we want them all to continue with us. The Etude has a high standard of excellence set, toward which it is constantly striving, and with that, as another goal, a subscription list that can have no limit. No other musical journal gives so much real value, solid, practical help to teacher and to pupil on all possible lines of study, helps to overcome all kinds of difficulties; good music, bright and cheerful, brings the musician, professional and amateur, more closely into touch with the newest and best aids and methods of teaching and study, with all that is going on in the musical world that is of permanent interest and value. It goes without saying that everyone who loves music, and especially those who follow the profession, cannot get along without a live, progressive magazine devoted to music. This is becoming more and better understood. During the month now current there will be fine opportunity for some ambitions, energetic young man or woman to do well for herself in soliciting subscriptions to The Etude. It will commend itself to all as a good magazine for the home circle. Write us for information concerning the best way of forming clubs.

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The Etude for September will have much to interest those who are on the lookout for aid in teaching, as well as those who look for articles of more general interest. The new season for work is near at hand, and the teacher who is ambitious for success must know what others are doing, what new methods are coming to the front. The world of music, like the world of science, does not stand still. Read The Etude and keep in the van of progress.

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One of the most valuable accomplishments for the piano-student is that he shall read well at sight. Like any other subject, there is a right and many wrong ways of teaching it. After many years of careful experiment under most favorable circumstances, Mr. Charles W. Landon found out the inner workings of the student-mind in note-reading. He gives the results in the two volumes of his "Sight-Reading Albums." The "Introduction" to the work gives the fullest and clearest possible explanation of the subject, and the selections of music are not only some of the choicest of music, but are first of all chosen to facilitate sight-reading, furnishing just that placing of notes that falls in line with the development of sight-reading. The sale of the works is unexpectedly large, and we are receiving the highest commendations of the work from those using it. Volume I is in grades 1 and 2, and the second book is in grades 2 to 4. The music is carefully edited, fingered, and phrased. Price, $1.00 per volume.

* * *

There is a growing appreciation of the economy of beginners' taking daily lessons. Teachers who use the "Foundation Materials" write us that with daily half-hour lessons these pupils keep up the liveliest interest, constantly playing the short and pleasing pieces of that work in a truly musical manner. Then, too, the pupil is kept right, helped over difficulties, no wrong habits permitted. When the pupil is working with one hand the teacher can play the other part, and thus making a pleasing musical effect, and the desire to prevent a break makes the pupil do the best possible work. Some teachers are giving two lessons a week themselves to such pupils and the other four of the week are given by one of their advanced pupils. All good teachers have such pupils who need financial help, and this is a good way for giving it, and yet make a price for daily lessons that patrons can meet. Try this plan and see how it grows in favor among your musical friends.

* * *

When a pupil does a thing that his teacher has explained, it fixes it in his memory in a workable manner. The notes on the many added lines, the unusual sharped and flatted notes, the numerous time problems found in the pupil's daily work will only come to a ready and correct use when fully understood and when the pupil has become skilled in them. For this purpose and for the fullest understanding of everything writable in music, try a course of the work given in Landon's "Writing Book." The results in improved accuracy, faster reading, and certainty as to the details of notation will surprise you. Complete, 50 cents; in two parts, 35 cents each.

* * *

During this month we will continue to fill 25-cent subscriptions for any of the three summer months from May to September. These three months' subscriptions are intended principally for pupils, who are inclined to forget about music during the vacation months. The reading matter and the music selections will keep alive their interest, and when they return in the fall they have not lost all their enthusiasm. This experiment has proved very successful in the past, and very often results in the pupil's continuing the subscription when the season opens.

* * *

Our edition of "Köhler's Practical Method," which has appeared on the market during the last month, has met with unusual favor with those who have had an opportunity of examining it. Our edition is somewhat altered from the original. It contains a few pages of notation, with the addition of all the scales at the back of the book, the marks for teachers and pupils throughout the book, and a considerable number of the selections have been changed. These changes have been made particularly to suit the American pupil. The book has been modernized completely. It has met with greatest favor, and we call especial attention of the teachers, who will use this method in the fall, to this edition.

In ordering from your dealer, or from us, please mention the "Presser Edition."

The retail and wholesale price remains the same as the other editions, although the work is somewhat enlarged.

* * *

In tracing up complaints of orders that were not properly filled, we found, in nine cases out of ten, that it was due to the order's being improperly given. The utmost carefulness should be taken, when ordering, to mention the composer's name, and, if possible, the opus and number; if a vocal composition, the key or voice should be given. We take it for granted that a high voice is desired, if not otherwise mentioned. If you desire any particular edition, that should be mentioned.

Every teacher should have a blank book in which are placed all the selections that are used, and in ordering it is always best to refer to this book, so that no mistake is made. In ordering our compositions, it is only necessary to give the number, but, in ordering other publishers' music, it is best to give the name and the number.

* * *

During the summer months we have been busy rearranging our stock, and among other things that we have done was to pick out of the stock quite a number of valuable lithographic titles. These titles are works of art. The music, of course, is not always of the most modern, but it is the title that is attractive. They are very often rare, and a great many of them are out of print. We will send them to our patrons for 10 cents each, postpaid. Of course it must be understood that it is the title and the music that is given. These pieces are more valuable than would at first appear; they are curiosities. Why not send 10 cents and see what you get? If you are pleased with it, you can then send for more.

* * *

The new work of Mr. Tapper, entitled "First Studies in Musical Biography," still remains on the Special Offer List. The work is in an advanced stage of completion, and will soon be published; 50 cents will procure a copy with the postage paid, if the order is given before the work appears on the market.

It is unnecessary to state that these special offers are of unusual advantage to the teacher. It gives them the best works at nominal prices. This particular work is one that appeals to every teacher. It is just such a work as should be on the table of every studio, where pupils will look over it for a few moments before a lesson. Besides this, there are very few works on musical literature intended for the young. The book will be illustrated, and is written in Mr. Tapper's inimitable style.

Have your order in this month, as you may be too late if you wait until September.

* * *

We have fifty copies of Palmer's "Concert Gems and Choruses." This book is an excellent work for the second term of a singing society. The selections are not at all difficult, but the work contains easy glees and some sacred selections, and all of an attractive style. There are no less than seventy-five selections; plenty of material for two or three public concerts.

We will dispose of the fifty copies that we have of this book at 25 cents apiece, the transportation to be paid by the buyer.

* * *

It is to be understood that where orders are not completely filled and not promptly received it is because the pieces are out of print, or out of stock at the time, and that in the meantime we are trying to procure the music desired, and it will be sent to the person ordering, just as soon as it has been received.

* * *

This is the time of year to prepare for the new season. The music for the fall work can be selected and examined and classified better during the month of August than during the rush of the teaching season. We propose this year to add to our selections a large lot of the very best publications of other publishers. This will give variety, and those who have been using our selections from year to year will find a great many new things in the package.

In ordering a selection, mention must be made as to how many pupils are to be provided for, whether vocal or instrumental, how man beginners, how many advanced, whether popular or classical music is desired, whether organ or piano music, and any other information that will aid our clerks in making a proper selection.

These packages can be retained during the teaching season, and returned during the summer months.

If you do not have our catalogues, they can be had on application.

* * *

We have had in the course of preparation a new pianoforte instruction book. The greatest care has been taken in the grading and in the selections of this new work. It has not been the work of one person but of a number of specialists. The material has taken two or three years to gather, and the five different specialists have worked on the book during the summer months. It is now in the printer's hands, and will be issued in the early fall, in time for the fall teaching. The work will be called "First Steps in Pianoforte Study."

Every teacher desires a change of instruction books from time to time. This makes the work of teaching more interesting. It matters not how good a primary instruction book may be, it is not suited to all grades of pupils. This work that we now offer is one that will suit the greater majority. It is made on the popular style, leaning toward the higher class. The grading has been done with the utmost care, and it can be used almost as a kindergarten method. It takes a pupil through about six or nine months of the first instructions, in a pleasing and profitable manner. Every teacher should at least procure one of these books.

It will only remain on the Special Offer for a short time, and during this time we will offer the book for 40 cents, postpaid.

In ordering please mention "First Steps in Pianoforte Study." If the book is charged to anyone having an account with us, the postage will be additional.

* * *

We have a complete stock of music arranged for autoharp and also zither, which we will be pleased to send "On Selection" to parties desiring music for these instruments.

Special Notices

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

WANTED—BY A YOUNG LADY, POSITION IN A school as teacher of piano, or history and English. Graduate of an Eastern college. Address: Miss Grey, care of Etude.

AN EXPERIENCED PIANO TEACHER DESIRES position in conservatory or college. Highest references and testimonials. Address: Musician, care of The Etude.

MR. GILBERT RAYNOLDS COMBS, DIRECTOR OF the Broad Street Conservatory of Music, situated at 1320-31 South Broad Street, Philadelphia, announces the addition of several new departments to the curriculum of his conservatory. He has purchased the adjoining building, which he is converting into a residence department for the young lady students, who travel from all over the country to this musical center, where the broadest musical education can be secured in every branch.

The new departments are as follows: Public School Music and its Supervision, the Fletcher Music Method, Dramatic Art and Expression, and Modern Languages. As a specimen of typographical taste and skill his new illustrated catalogue is most attractive.

HOME NOTES.

The eighth season of the Dominant Ninth Chorus, of Alton, Ill., Mrs. Cora D. Rohland, director, has just closed. The past year has been the most successful in the history of the chorus, both in point of attendance and the excellence of the work accomplished.

The pupils of Miss Fannie L. Mason, Detroit, Mich., gave a pianoforte recital on June 29th, assisted by Miss Emma Beyer, contralto, and Miss Ella Schroeder, violinist.

The Fourth Quarterly Concert of the Cleveland School of Music, Alfred Arthur, director, was given on June 20th, and on the 27th the graduation recital of Mrs. Thirza Didero.

Miss. Omer Strong Holden, of San Diego, Cal., and pupils, gave a pianoforte recital on July 2d.

The pupils of G. H. Fairclough, of Kalamazoo, Mich., gave two recitals on June 20th, the junior and intermediate classes appearing at 4 P.M., and the advanced class at 8 P.M.

The closing recital of the second season of the Hardenburgh School of Music and Art was given on June 25th. Miss Louise Hardenburgh is director, and is assisted by Sumner Salter.

The pupils of Miss Joulyn Foulkes, of Baker City, Oregon, gave a piano recital on June 23d.

The teachers who are attending the summer session of the Faelten Pianoforte School are very much interested in the work being done there, and express themselves as having derived great benefit from the course. Some of the more important features of the course were illustrated by classes of children, which excited much interest among those present. Mr. Carl Faelten plays for about an hour each day, his programs covering a wide range of musical literature mostly of an instructive nature.

A summer school of music is now in progress at the College of Music, Denver, Col., of which Samuel H. Blakeslee is dean. It is the purpose of this college to give the broadest culture and education possible to music students.

The Ninth Annual Commencement of the Sickner Conservatory of Music, Wichita, Kans., was held on June 5th.

A piano-recital, by Emil Liebling, was given at the studio of Mr. Burritt, in Kimball Hall, on July 14th.

William George Uttermoehlin will continue, during the season of 1900-1901, as director of music in the Southwestern Baptist University, Jackson, Tenn.

The Milwaukee A Capella Choir, William Boeppler, director, gave a very successful concert on May 17th. Leonora Jackson was the soloist.

The Toledo School of Music, Toledo, Iowa, Mary Theresa Louthan, director, gave its Seventh Annual Soirée Musicale on June 4th.

An interesting program was given by Georges W. Kelsey, Chicago, at her studio, in the Fine Arts Building, on June 28th.

"Captive Memories," a song-cycle, by Ethelbert Nevin, was given on June 29th, under the direction of Florence M. King, of Newark, Ohio.

The Neave School of Music, Salisbury, N. C., gave two closing recitals in the auditorium of the school, on June 13th and 15th, respectively.

George W. Jones, editor of the Monmouth, Ill., *Enterprise*, gave a piano-recital on June 14th.

The pupils of Lyan B. Dana, of Lima, Ohio, gave their Second Public Recital on June 28th.

An Evening with Beethoven was given on April 20th by the advanced students in music of the Red Springs Seminary, Mrs. Linda L. Vardell, musical director.

The concert in memory of Paganini, given at Tabor, Iowa, on May 29th, was a great success. A number of requests for its repetition have been received.

The Ladies' Chorus Club, of San Antonio, Texas, of which Thomas Clark, Jr., is direct.r, gave a musicale on June 6th. This was the closing recital of the season.

E. Aline Osgood Dexter will return to Philadelphia in the fall and teach oratorio singing, also the interpretation of songs. Mrs. Dexter ranks among the foremost of American singers.

The graduating exercises of the class of 1900 of the Ottawa Conservatory of Music, Ottawa, Kansas, were held on June 8th.

The pupils of Caroline E. Shimer, of Jamaica, N. Y., gave a piano recital on June 2d.

The May Musical at Villa Maria, Frontenac, Minn., was an exhibition of the good work done by both teachers and pupils, more than half of the class receiving the highest marking for their playing.

The Fifty-sixth Annual Commencement of the Mary Baldwin Seminary, Stannton, Va., was held on May 25th to 29th, inclusive. Two concerts, under the direction of F. W. Hamer, musical director, were given on the evenings of the 25th and 28th, respectively.

Edith Bly, aged 13, a pupil of Miss Adelaide Packard, of New Albany, Ind., gave a piano recital recently, at which the entire program was played from memory.

TESTIMONIALS

Your sheet music is really superior to any other printed. P. A. Geeke.

The supplements to Mathews's "Graded Course," Book I, are excellent. J. Margetein.

You are so very prompt I can always depend on you for my orders in music. Ida Funk.

Your "On Sale" plan is one of the best developments of the latter part of the nineteenth century. Mrs. S. Sloan Cobb.

Your method of sending out music "On Sale" is a great convenience to teachers in small places. Laura M. Walker.

I am delighted with "The Modern Student." It is precisely what is needed to keep children interested. Mrs. William Rawlins.

Many thanks for "Ear Training." The book seems to meet a long-felt want, and deserves great popularity. Stephen St. Jean.

I have never dealt with any firm that has given me the unqualified satisfaction I have received from you. M. L. Burr.

I am very much pleased with the "On Sale" music sent to me. The selection has been carefully made, and fills the need. Mrs. E. R. Price.

I was much pleased with the last order, especially the "On Sale" music. It is a fine assortment for my needs. Lillian M. Fisher.

I have received the "Dictionary of Musical Terms," by Clarke, and consider it one of the most useful works in my library. George T. Williams.

Landon's "Foundation Materials" meets the requirements of young pupils much more satisfactorily than any other work I have used. Blanche Strattan.

I thank you for your prompt attention to my orders, and you may rest assured that I will always speak well of the Presser house. Cecil Carl Forsyth.

The "On Sale" music was very satisfactory, and I shall certainly recommend your music house above all others to my friends. Mrs. Helen T. Pancoast.

I want to thank you for your promptness in filling orders, and for the fullest satisfaction in all dealings with your house. Miss Mabel Mahan.

I have been a reader of The Etude for about four years, and do not see how any teacher can afford to be without it. Nellie Flodin.

I have been highly pleased with all the music I have used, and my pupils express much satisfaction, as also do the parents over their pieces. Bessie Olds.

The "Duet Hour" and "Sight-Reading Album" have been received, for which I thank you. I have examined them and find them very entertaining and instructive. Flora de Lisle.

I am much pleased with Volume I of "The Modern Student." The selection of pieces is excellent, and the work is sure to be appreciated by both teachers and pupils. Ethel Hall.

I like your editions very much, for they are thoroughly educational in style, and the fingering and phrasing is admirably marked. All teachers are indebted to you. H. Gurney Collins.

I have received Mathews's "Graded Course" for the piano. I think nothing so well accompanies Mason's System of "Touch and Technic" as does this set of graded musical studies. Mrs. L. Buffum.

"The Modern Student" is just what the pupils need to keep them enthused and interested, and will also advance them systematically with compositions that will give them and their friends constant enjoyment. Margaret L. Hubbard.

I have received "The First Violin," and am highly pleased with it, as it seems not only interesting, but instructive, particularly as showing the inner life of the higher classes of society in Germany to those who have never been abroad. Mrs. Joseph Knight.

In deciding upon which instruction-book to use in my class, I find nothing better, nothing so good, as Landon's "Method for Piano," especially when preceded by Landon's "Foundation Materials," for younger pupils. Mrs. E. P. Caldwell.

I take this opportunity to state that The Etude is the most practical and instructive magazine, embracing the different branches of musical study, that I have ever read. Impatiently I wait for each number, and I hope to be its reader always. Martha Woelfel.

Your "Evolutionary Piano Technic" is the most model and interesting contribution to pedagogic musical literature that I have seen in many a day. I should be pleased to use it and recommend it to other teachers, as well as to my own pupils. John Orth.

I enjoy The Etude so much, and find it of much assistance in my study of the pianoforte. I am sure I am more thoughtful of my teacher's pleasure since reading the many valuable suggestions in it. I could not afford to do without it for twice or thrice the price. Ethel Bristow.

During the time that I have been teaching, I have had dealings with several different dealers, but never yet have I received as good service or more courteous treatment than from you. Tom Coleman.

The Teachers' Round Table.

[Original, brief, and practical paragraphs are solicited from active teachers.]

THOUGHTS FOR TEACHERS.

It is very poor policy in more ways than one to permit ourselves the least laxity or neglect in the matter of daily practice and study. Becoming absorbed in our pupils, intensely anxious for their highest success, we lose sight of our personal short-comings, ignoring further progress and advancement with the excuse that "we have no time for study." Since the vast majority of people, even if unwisely, judge of a teacher's merit by his, or her, performance and execution, we should not allow one day to pass unmarked by progress, or at least by the endeavor to maintain our standard.

A complete knowledge of the theory of music is essential for the teacher who would attain success. Until recently this was not considered at all necessary for the American music student, but the times have changed with us, and in this progressive age we must be progressive.

A musician, or one who is striving to become such, should study to obtain complete mastery over his mental faculties, so that at any time, or in any place, he may be able to concentrate his thoughts. It is because of this neglect that so many players are unable to read music at sight. In the striving after technic the brain has been forgotten; they understand the printed music only as interpreted hy the fingers. I have had pupils who practiced for months upon a piece without really knowing a phrase of it, while yet their fingers would not play a false note. The practice had consisted merely of a mechanical playing of the notes, while no impression whatever had been made upon the hrain; the eyes had simply been used to ascertain the correct keys. As an antidote to this fault, during the first term of a child's music life, a part of the time should be devoted to mind-discipline. Each week require the child to memorize something that is not familiar to the ear. Show him how to study the notes away from the piano, exactly as he would learn a poem. As his mind strengthens increase the lesson. This will develop musical conception, while proving also a great aid in sight-reading.

Many times we are apt to think if a pupil has talent he will, of necessity, become a successful player or teacher. In my own experience I have found in nine cases out of ten that it is not the talented pupil who makes the most rapid advancement, but rather the one with less musical ahility, who has the fixed determination to succeed.

A good plan to encourage pupils and to give them confidence is an arrangement hy which the more advanced students take charge of the monthly musicales, making out and arranging the program, etc., the teacher giving at the outset some explanation as to certain constituents of a good program, and then allowing the pupils to act as their best judgment prompts.—*Carrie A. Barber.*

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SUGGESTIONS FOR SUSTAINING THE PUPIL'S INTEREST.

When music begins to have a meaning to our little ones there will not be so much protest when "practicing time" or the lesson hour comes; yet who can hlame them if such time is to be filled with that which comes to seem hut irksome, meaningless repetitions! Is it any wonder that all the interest is centered in the hands of the clock, and that the welcome stroke, so long in coming, gives them a feeling of release? Interest and enthusiasm are essential to the child's progress in music, and a year's training in the kindergarten will be found to aid the teacher more in this particular direction than all the text-books and musical knowledge gathered from the libraries.

A plan which never fails to interest, while procuring for the child a hroader knowledge of music, is that hy which five minutes of every lesson are spent in gaining at least an inkling of information concerning the great composers and their works. It is surprising how much can he discussed, and how much knowledge assimilated hy the child in a few moments' time, when the lesson has been carefully prepared hy the teacher beforehand. The pupil will naturally look forward to the next lesson just as a child does who has heen interrupted in an interesting story, and can scarcely wait for the next edition.

The "marking system" is a good one where discrimination is made according to the ahility of a pupil. The talented youth who lacks the patience to work, should be marked according to the minutes put in, while the "faithful" pupil, who is more interested in the progress than in the "minutes," should be marked upon the merit of his work.

The regular monthly practice recitals can he made more attractive hy spending a part of the time in the playing of games which can be of a musical character.

The sum of it all is: get into the heart of the child; put yourself in his place; come down to his level, and, taking him hy the hand, lead him up to loftier heights.—*Jennie P. Kray.*

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SIGHT-READING.

Few can be found among a large number of piano students who have perhaps enjoyed to the utmost the advanced methods of technical instruction of the day, ahle to accompany faultlessly at sight, even from a page of simple chord-combinations.

The student whose training has been well halanced, and in every respect thoroughly symmetrical, should aptly read at first sight any page of notes whose practical difficulties do not exceed his technical skill. Many of the students who trip and fall in attempting sight-reading have had instructions in harmony, counterpoint, and form; have wearily toiled through dull text-books; and filled many pages with exercises. Why, then, cannot they read notes? Because notes fail to represent living forces to them. Because they have never learned to combine theory and practice. The harmony lesson and the so-called music lesson have been two separate and distinct factors in their career as students. A study of theory can only be made profitable hy seeking confirmation of its laws in pages of notes outside of the text-book. No technical exercise, no musical composition, should ever be considered actually learned by a student until the laws that govern its structure are grasped in their various melodic and harmonic relations.—*Aubertine Woodward Moore.*

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THE EVOLUTION OF AN ARTIST.

When a young girl starts out with the intention of being one day a concert-artist, she generally finds some wise person who asks her if she has three requisites: money, talent, and *physique.* Very few teachers present to her mind the astonishing fact that to become a concert-artist one needs, in addition to these requisites, a fourth: ten or fifteen years of hard study under the best conditions.

Let us assume that a student can have all these things. In the earlier stages of the work there must not only be careful, systematic, and up-to-date teaching, but there must be personal supervision on the part of some intelligent and far-seeing person at home. Some one may ask if I would prefer private teaching to conservatory study for the young, would-be artist. I answer that if the student is to concentrate all his powers in one direction he may reach his goal sooner by careful private teaching.

I believe, also, that it is a good plan, if a student desires to go abroad eventually, to study in this country with some representative of a particular school of music. In the last few years it may be an advantage to glean ideas from several eminent teachers.

Teachers and parents, indeed, do wrong to encourage students in aspiring to be concert-artists and that alone. I have heard that our countrywoman, Miss Amy Fay, spent $8000 in her studies ahroad. Her long and successful teaching career must prove that she, as artist, has never despised teaching. Mr. Edward Baxter Perry spent ten years abroad in hard study. Teaching is to him not mere drudgery. It is one of the most pleasant things in his life, and does not interfere seriously with his concert-work.

I used to think that teachers ahroad were so in love with their art that they never thought of money. I have found that our foreign teachers are not skillful enough to conceal a predilection for American gold. It is not pleasant for the young artist-student to feel that his teacher desires his money, or values it, higher than his talent, hut he will recover from his sensitiveness in learning that a concert-artist has more serious things to contend against. I refer to the rivalry, the jealousy, the lack of appreciation, the absolutely heartless and cold treatment of a suspicious public.—*Edith Lynwood Winn.*

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A FEW WORDS TO THE STUDENT.

Does your music mean only so many notes representing certain sounds which will emanate from the instrument when you have struck the proper keys? Are you willing to go through life enjoying a mere pittance of what is yours for lack of the effort put forth to secure your heritage of ahundance? Study and think carefully. Learn to discriminate between good and had tones, and strive continually to approach your ideal, which should always be high. Delve into the mysteries of harmony that you may grasp the meaning of the poetic tone-gems fancy has left you as a legacy; make counterpoint a practical handmaid to reveal their many melodies. Study musical form and phraseology that you may appreciate the soothing cadence of the berceuse, the tripping lightness of the caprice or scherzo, and the fiery dash of the allegro as it moves along, gathering new material in its progress, and carrying everything to a tempestuous close.

Student, be earnest. Hold your art as something sacred, for all true music is sacred. Apply yourself to the duty of making the most of your opportunities. Become acquainted with the master-minds, and through them be led to a nohle and a successful life.—*Edward Hipsher.*

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AWAKEN MUSICAL APPRECIATION.

It is a mistake to insist upon too much dry, mechanical work with beginners. Make them love their music, awaken their perceptions of beauty in tone and rhythm, lead them hy what they like and can comprehend, and when the time for hard work comes they will be ready to do it. But I believe much of the drudgery may be avoided. Experiments show that far more than we have been wont to think is technic a matter of comprehension, rather than of muscle. Bring into the earliest lessons as rapidly as possible, in a pleasing manner, the difficult movements in music. Scales and arpeggios will lose their dullness when running passages in "pretty pieces" are evolved from them. Incorporate the difficulty you wish mastered in some "catchy" strain, and play it over many times, the pupil following, until trimph is achieved.

Play much for your pupils. I do not mean render some long, brilliant piece, hut play over every passage that "sticks," giving it a shade of sweetness and power that will tempt the learner, and awaken something of comprehension of its inner harmony.—*A. M. Kennicott.*

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THE ETUDE

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